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THE BRAZILIAN NATIONAL EXPOSITION OF 1908

IN CELEBRATION OF THE CENTENARY OF THE OPENING
OF BRAZILIAN PORTS TO THE COMMERCE OF
THE WORLD BY THE PRINCE REGENT DOM
JOÃO VI. OF PORTUGAL, IN 1808

BY

MARIE ROBINSON WRIGHT



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As a friend of Brazil, who has travelled many thousands of miles through the great republic from the Amazon to its southern boundary, and from the beautiful capital, with its metropolitan attractions to the remote *sertão*, I have witnessed the wonderful progress of the "Colossus of the South" during

the past ten years, and more especially since the beginning of the twentieth century.

I feel that it is an honor and a privilege to be able to write the official souvenir book of the National Exposition of 1908, held in celebration of the centenary of the opening of Brazilian ports to the world's trade, and I rejoice in the

success of the magnificent exhibit of national industries so artistically arranged in the handsome palaces and smart pavilions on the historic grounds of the Praia Vermelha.

Brazil embraces every opportunity to advance, and Brazilian enterprise has become a general topic in political and commercial circles throughout the world. The National Centennial Exposition of 1908, which was inaugurated on the 11th of August, affords fresh evidence of the active energy which today dominates the national spirit. It is the most important undertaking of this kind in the history of the country and the second of a national character since the establishment of the republic, the first having taken place in 1895.

The Exposition is held in one of the most attractive capitals of the globe, on a site unrivalled in picturesque beauty and balmy atmosphere. It is fitting that the chosen locality should be near the entrance to the chief port of Brazil, through which passed the first merchandise consigned to foreign countries after the proclamation of the royal decree that declared all Brazilian ports free to the world. The new era in South American progress, about which economists are writing so much, has nowhere dawned with a brighter outlook than in Brazil, the first South American republic to celebrate a National Exposition of modern magnitude and scope, combining the artistic with the practical, and affording at the same time important instruction and delightful entertainment.

MARIE ROBINSON WRIGHT

WHEN the event occurred for which Rio de Janeiro is *en fête* in centennial celebration, the Prince Regent Dom João VI. was on his way from Portugal to the Brazilian capital, Napoleon's armies having invaded his European dominions with an overwhelming force. The royal decree was issued from Bahia on the 28th of January, 1808, declaring that from that date the ports of Brazil were open to the trade of all nations, the home government to retain no more than a moderate duty on imports, while exports under any flag were permitted, of all except one or two articles reserved as royal monopolies. This decree came at the most opportune moment for Brazil, as political discontent threatened to cause open rebellion in consequence of the restrictive rule that had been hitherto practised by the mother country. It was felt to be a bitter hardship that the colony which produced such great wealth should be held down to commercial dealings with Portugal exclusively. As only Portuguese ships were allowed in Brazilian waters, the most extravagant prices were charged on imported articles; the wealthiest families could not afford simple luxuries, such as glass tumblers, steel knives and forks,

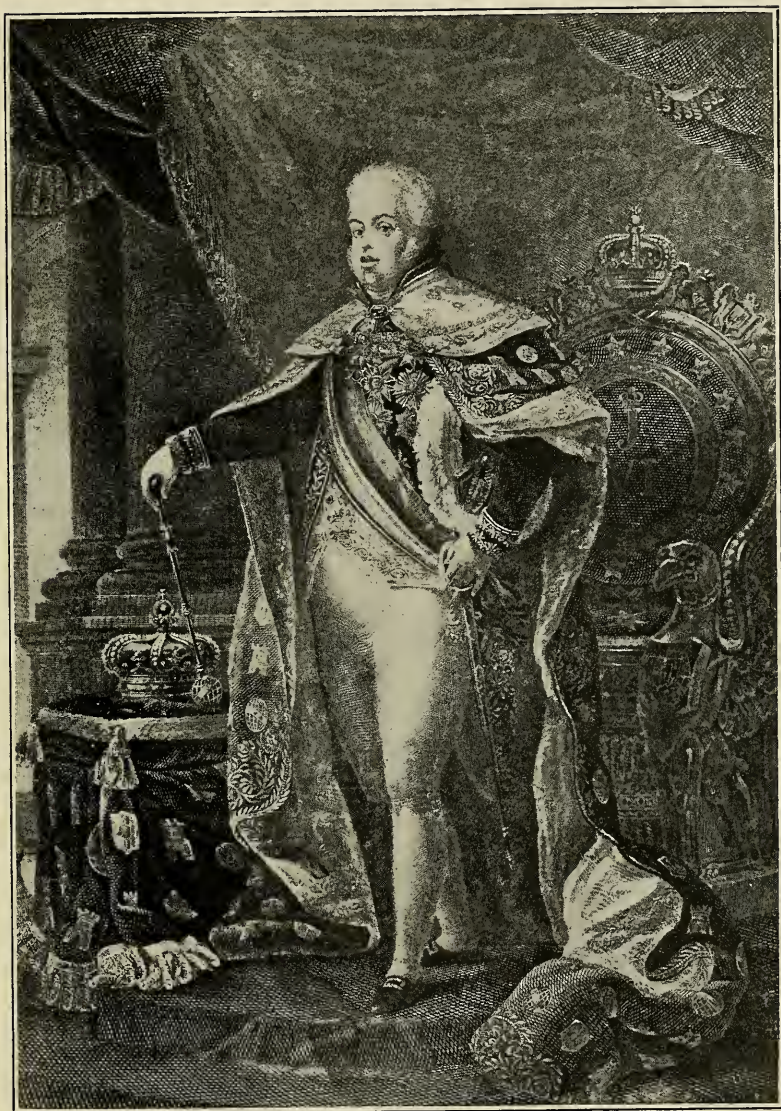
books, etc., though their houses were richly furnished with gold and silver plate.

The *Carta Regia* of Dom João VI. struck off the fetters that had bound the industry and commerce of Brazil,



MONUMENT OF PEDRO ALVARES CABRAL.
DISCOVERER OF BRAZIL.

and, as a result, glorious possibilities opened up before the nation; its development became more robust and independent with each succeeding year; and, although



HIS MAJESTY DOM JOÃO VI., KING OF PORTUGAL, BRAZIL, AND ALGARVES.

the full benefits of the *Carta Regia* were not immediately enjoyed, and it was only by the constitution of the empire that complete commercial liberty was secured to Brazil, yet this memorable event marked the inauguration of a new era in the life of the nation, and heralded better days to come.

The full force of a free and unrestricted commerce began to be felt when, during the first days of the empire,



PRAIA VERMELHA FROM BOTAFOGO BAY.

coffee became an important article of export. Later, in the early sixties, cotton grew in demand in foreign markets. Sugar, at one time the principal article of export from Brazil, was an important source of revenue during the empire, and the industry is reviving under modern methods of culture. Since 1862, the exports of Brazil have exceeded

its imports, and both have increased rapidly within the past twenty years. The opening of the Amazon and its tributaries, in 1867, to merchant ships of all nations was the carrying out of the last provision of the *Carta Regia*, and greatly stimulated trade in that region, the great centre of the rubber supply of the world. According to latest statistics, Brazil exports goods to the value of \$260,000,000 gold, its imports amounting to \$165,000,000 gold. Coffee and rubber represent over eighty per cent. of the exports, though the mineral products, and hides, cotton, tobacco, sugar, *yerva matte* (Paraguayan tea) and chocolate are among the rich sources of revenue. An idea of the magnitude of Brazil's natural wealth, and the variety of industries capable of vast development may be judged by a visit to the National Centennial Exposition at Rio de Janeiro.

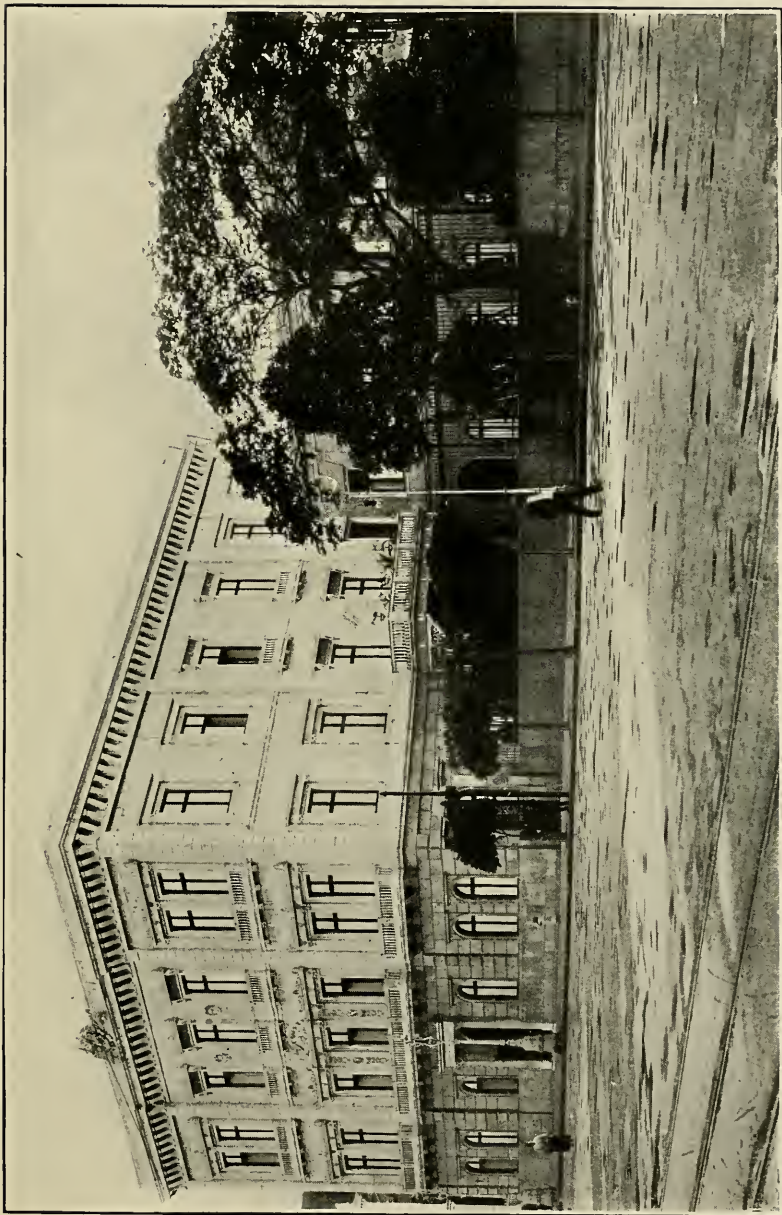
THE proposal to hold an Exposition in commemoration of the Centenary of the opening of Brazilian ports to foreign commerce was presented to Congress by Dr. Cardoso de Almeida, the Federal deputy from São Paulo, on the 11th of August, 1906. It was immediately sanctioned by the President of the Republic, Dr. Affonso Penna, and both Federal and State governments took up the enterprise with enthusiasm. Dr. Miguel Calmon du Pin e Almeida, the Minister of

Public Works, devoted especial efforts to its successful inauguration, giving practical support to the undertaking. A committee of engineers and architects was at once ap-



DR. ALFONSO AUGUSTO PENNA, PRESIDENT OF THE
UNITED STATES OF BRAZIL.

pointed to study and report on the best plan to be adopted in the general design, to select the most desirable locality, and to decide on the construction and style of the principal buildings, the scenic features, etc.



CATTETE PALACE, RESIDENCE OF THE PRESIDENT OF BRAZIL.

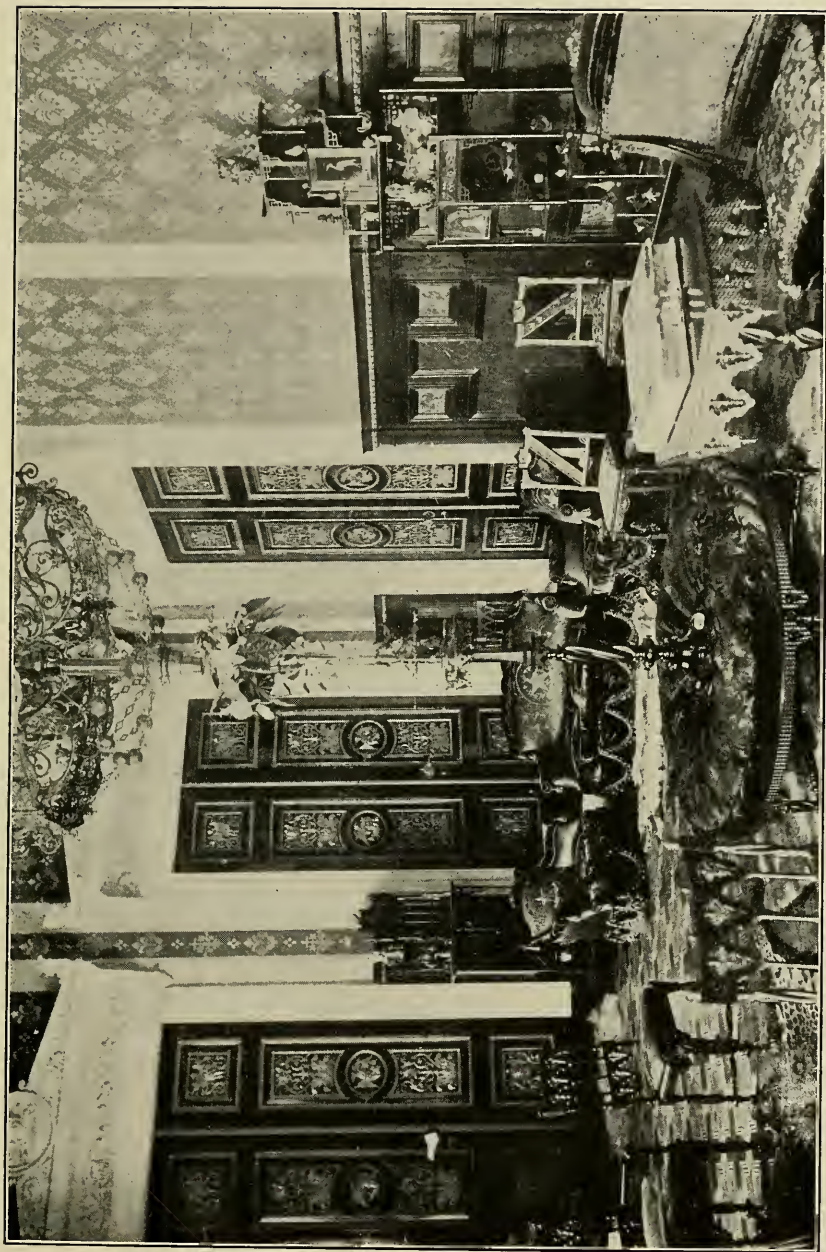
After a careful examination of various localities, the commission chose the Praia Vermelha as the site for the Exposition, not only because of its picturesque beauty but also as it offered practical advantages in the form of two large and beautiful edifices,—the old Military College and the High School of War—particularly serviceable for the purpose in view; the architects immediately saw the possibilities of these buildings, which have since been transformed into the Central Palace of the Exposition and the Palace of Industries, two of the most important halls, containing exhibits of all the States of Brazil at the great Fair. With such an excellent beginning, by the choice of a site which already contained the nucleus of an Exposition City, the Commissioners were encouraged to put forth their best efforts in stimulating public interest and securing the co-operation of all the people.

The character and scope of the Exposition is best indicated by the nature of its development. As soon as Congress voted in favor of the undertaking, the Federal government addressed an official letter to each state of the union, and special representatives were sent out on a mission of propaganda in favor of the enterprise, every local government of the republic being asked to co-operate in the work. It is well known, from the experiences of other countries, that these expositions are a powerful factor in unifying the interests of a nation and promoting its general development; it has often been said that the Centennial Exposition of the United States, which was



RUSTIC BRIDGE IN THE GARDEN OF THE PRESIDENT'S PALACE, RIO DE JANEIRO.

held in Philadelphia in 1876, advanced the economic development of that country more than the ordinary channels of growth would have done in a quarter of a century. The Brazilian government recognized the importance of such a national reunion, believing that it would be of great value to educate the people in a better knowledge of their vast country, and also that it would serve to stimulate progress in all the states, by showing the achievements of the most advanced communities as well as the natural resources awaiting development in those sections where the least has been accomplished. Local pride is touched when the exhibits of neighboring states or communities are brought into competition, and the desire to excel awakens an enterprising spirit in the people which is good for the country. The central government saw the importance of interesting every state and municipality of Brazil in the Exposition, and it was with this end in view, that the messengers of propaganda visited all parts of the country. As a result, the exhibits gathered together in the handsome buildings on the Praia Vermelha have come from all the states of the union; they represent the resources and progress of the whole immense territory of Brazil, which covers nearly half of the South American continent and contains specimens of the flora and fauna of every part of the globe. Agriculture, pastoral industries, fisheries, mining, manufactures and the liberal arts, as developed in each state from the Amazon to the Plate, are represented in the various sections of the Exposition.



A RECEPTION ROOM IN CATTETE PALACE, RIO DE JANEIRO.

As it was the King of Portugal who issued the famous decree in commemoration of which Brazil is holding a National Exposition, the mother country has been invited



DR. MIGUEL CALMON DU PIN E ALMEIDA, MINISTER OF INDUSTRY,
TRANSPORTATION, AND PUBLIC WORKS.

to take part in the celebration; a spacious building, called, from the style of its architecture, the Manuelino Palace, was presented to Portugal by the Brazilian government for the purpose of an exhibition hall, and, in the

pavilion of Portuguese art, ample space is provided for a display of particular interest and value. The government of Portugal has taken a great interest in the event, and early in July the royal cruiser, *D. Amelia*, was sent on a special mission to Rio, under command of Captain Nunes de Silva, carrying to the President of Brazil presents from the late King Dom Carlos (which His Late Majesty was to have presented in person), and from the present King, Dom Manoel. The gift from the late King is a handsome silver drinking cup of elaborate workmanship, around the bowl of which is carved a panorama of Portuguese navigation in the fifteenth and sixteenth centuries. His Majesty Dom Manoel sent an ancient and valuable map of the bay of Rio de Janeiro. High officials of the Portuguese court have come over to represent their sovereign, and the cordial relations between the two countries have been strengthened in closer bonds than ever by mutual expressions of fraternal interest.

The directors of the Exposition are all men of distinguished ability. The president, Dr. Antonio Olyntho dos Santos Pires, of Minas Geraes, has proved himself singularly gifted as chief executive, the success of the enterprise being largely due to his indefatigable energy and good judgment. The officers of the Exposition are: Dr. Antonio Olyntho dos Santos Pires, president; General Gregorio Thaumaturgo de Azevedo, 1st Vice-President; Dr. Arthur Getulio das Neves, 2d Vice-President; Dr. Antonio da Padua Maia Rezende, 3d Vice-President; and



VIEW OF THE HARBOR ENTRANCE, RIO.

Count Candido Mendes de Almeida, General Secretary. The Commission also counts among its members the National Academy of Medicine, the Commercial Association of Rio de Janeiro, the Engineering Club, the Industrial Centre, the Historic and Geographic Institute of Brazil, the Polytechnic Institute, the Commercial Museum,



SCENE IN THE GARDENS OF CATTETE PALACE, RIO DE JANEIRO.

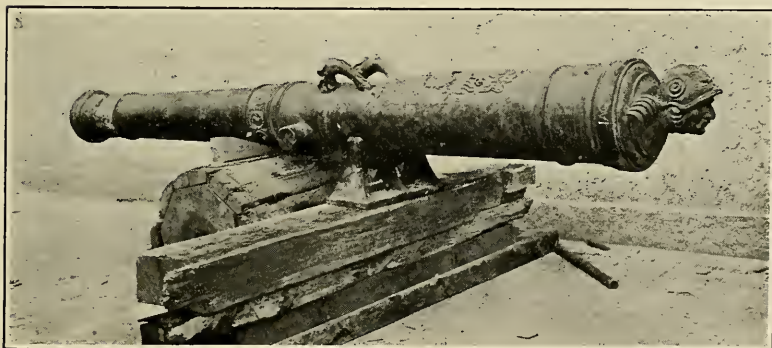
the Society of Geography, National Society of Agriculture, the Derby Club, and Jockey Club, and a number of the leading men of the capital who are distinguished in some branch of science or art, and whose assistance is of the greatest value in an undertaking of this kind. Prominent among the Commissioners are such well known men as

Drs. Oswaldo Cruz, Manoel Buarque de Macedo, José Americo dos Santos, Aarão Reis, Alfredo da Graça Couto, Alfredo Rocha, Alfredo Ernesto Jacques Ourique, Americo Ludof, André Gustavo Paulo de Frontin, Carlos de Niemeyer, Carlos Leoncio de Carvalho, Ernesto Antonio Lassance Cunha, Francisco Ferreira Leal, Francisco de Paula Bicalho, Francisco de Paula Leite e Oiticica, Francisco Smith de Vasconcellos, João Barbosa Rodrigues, José Luiz Sayão de Bulhoes Carvalho, José Mattoso de Sampaio Corrêa, Julio Benedicto Ottoni, José Cesar de Oliveira, Julio Pimentel, Miguel Joaquim Ribeiro de Carvalho, Orville Derby, Rodolpho Bernardelli, Theodoro de Nascimento and Domingos Sergio de Carvalho.

The director of the Exposition buildings, Dr. Sampaio Corrêa, has the supervision of all construction work on the grounds, the arrangement of the buildings, the designing of the artistic bridge, esplanade and other attractive features; the chief engineer in charge of this work is Dr. Luiz Silva, who has shown excellent taste in perfecting the landscape, so that the harmony and beauty of the whole is increased.

*F*ROM the magnificent gateway that guards the entrance to the farthest corner of the Praia Vermelha, the Exposition grounds present an aspect of interesting attractiveness and picturesque charm.

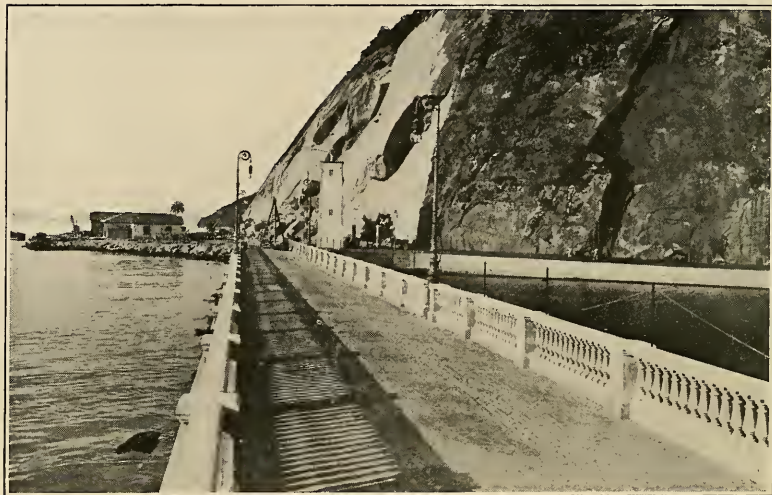
The Praia is no more than a narrow strip of land between the Bay of Botafogo and the sea, to the left of the "Pão de Assucar," as one enters the harbor of Rio. But it is the most romantic spot imaginable, lying under the shadow of two giant mountains, Babylonia and Urca, with the ocean on one side and the ideally beautiful Botafogo Bay on the other. In the distance may be seen the peaks of all the mountains around Rio; Corcovado and Tijuca are sometimes only dimly visible through the purple haze that



A HISTORIC CANNON OF THE OLD FORT, PRAIA VERMELHA.

settles over them, but even then the view is enchanting. The city and harbor are in plain sight from the Exposition

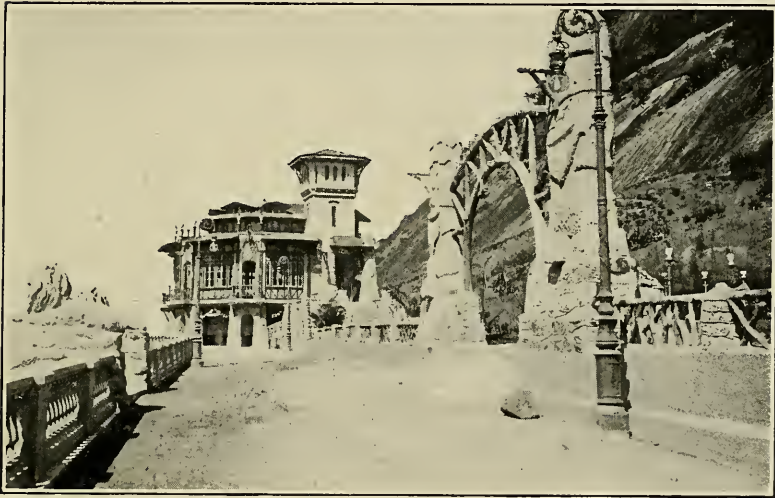
grounds, which mark the terminus of the Avenida Beira-Mar at present, though this driveway is being extended along the sea wall to Copacabana and Leme on the ocean shore.



THE TERRACE BUILT OUT OVER THE SEA, PRAIA VERMELHA.

A more desirable locality could not have been selected for the Exposition grounds. From every point of view the site is admirable, and it has the great advantage of being accessible by sea and land. Along the Avenida Beira-Mar, which is one of the most beautiful driveways in the world, hundreds of automobiles, cabs and smart equipages of every kind may be seen daily on their way to the Exposition, presenting a constant pageant of fashion, as their occupants vie with one another in elegance and beauty.

The street car facilities are ample and convenient, taking passengers to the entrance of the grounds. Also, for those who prefer the ferry to the car, a line of barcas has been established by the Companhia Cantareira, to ply between the Caes Pharoux, or central landing-place of Rio, and the Praia Vermelha, crossing the beautiful Bay of Botafogo, affording a view of the harbor and the capital with the surrounding hills in plain perspective, passing the picturesque Praias Lapa, Russell, Flamengo and Botafogo, and

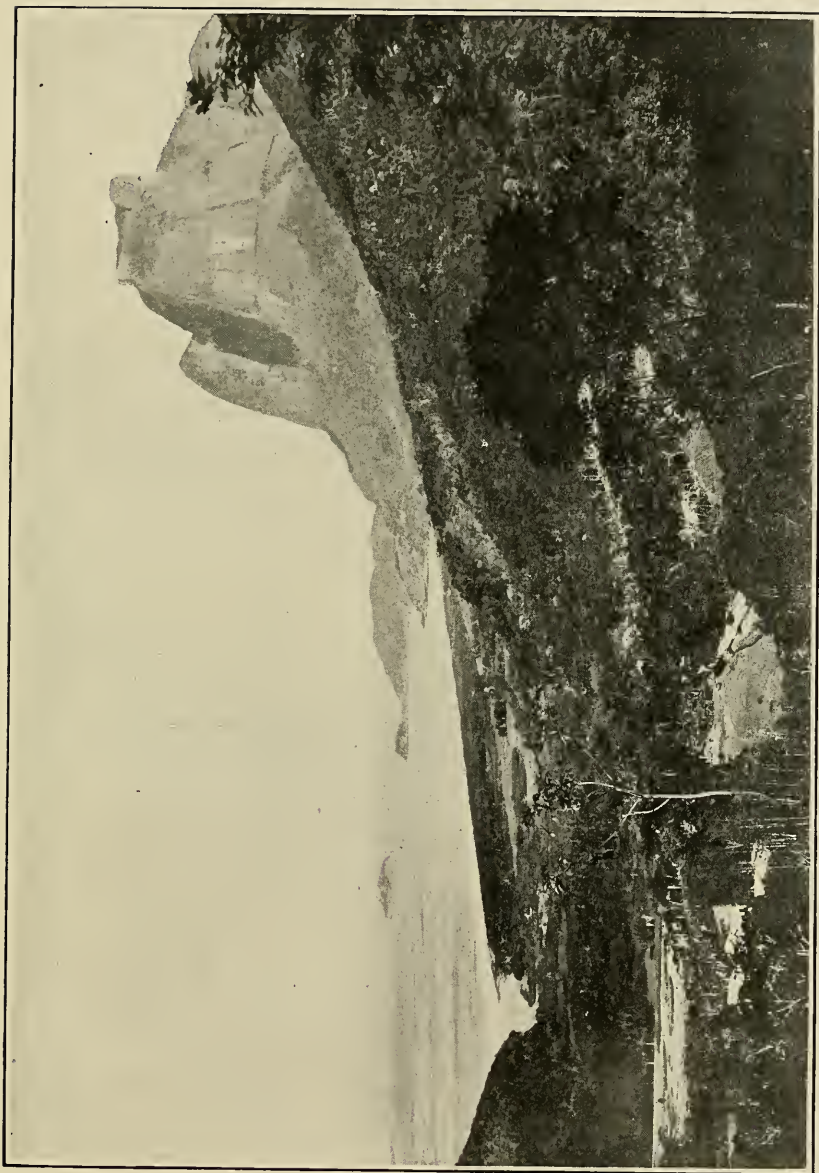


RUSTIC ARCH ON THE TERRACE.

approaching the Exposition grounds at the most attractive point.

The main entrance to the Exposition is a monumental gateway in the form of a great arch a hundred feet in

height, supported on huge square pillars and superposed above three lesser arches, the whole design being distinctively artistic and harmonious. At night the gateway is illuminated with eight thousand incandescent lamps and more than thirty arc lights, besides innumerable small globes distributed over the edifice, which is visible from all points of the bay. Upon entering the great portal, a fine view of the "Exposition City" opens before one. The Central Avenue extends from the gateway to the main entrance of the Central Palace; and from this thoroughfare, which is a hundred feet wide and about half a mile long, most of the Exposition buildings may be distinguished. To the right are the handsome buildings of the Federal District and Bahia, Machinery Hall, the pavilion of the Botanical Garden, Egyptian Hall, the Postal and Telegraph building, and the headquarters of the Fire Brigade, the hospital camp, the pavilion of the press, a large building containing the Central Railway's exhibit, the stalls of the live-stock exhibit, the pavilion in which are displayed various kinds of craft used on Brazilian waterways, the great cages that contain specimens of Brazilian bird life, and several amusement pavilions. On the left of the entrance are situated the beautiful edifices built by the States of São Paulo and Minas Geraes, the Manuelino Palace and the Portuguese palace of fine arts, the state building of Santa Catharina, the pavilion of the National Society of Agriculture, the exhibit of the rice culture of São Paulo, and many buildings containing

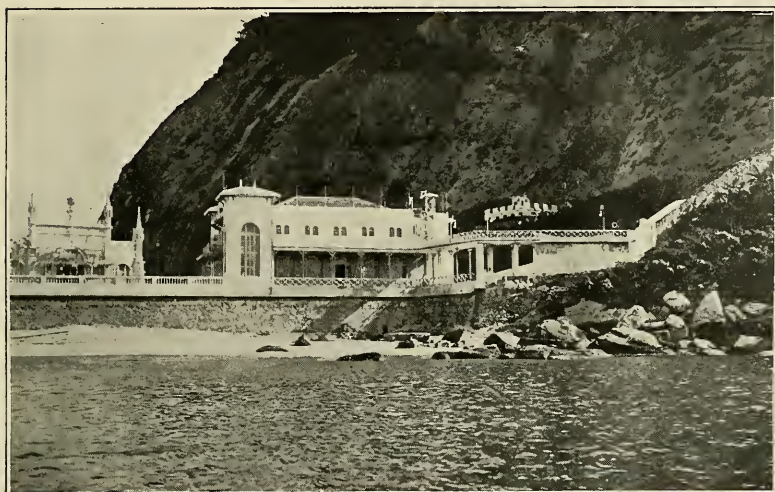


THE GAVEA, SOUTHEAST OF PRAIA VERMELHA.

special exhibits as well as the principal theatre, a restaurant and booths of various kinds. The Industrial Palace extends almost entirely across the Praia, from the amusement pavilions on the right to the Manuelino Palace on the left. Babylonia and Urca rise almost perpendicularly from the grounds, sloping so abruptly that only a small space could be utilized in landscape gardening, though wonderful results have been achieved by artistic effort, the rocky base of the giant hills having been transformed into what is called the Bosque dos Amores, the "Bower of Love," beautified with rustic fountains and bridges, grassy knolls and blossoming flower-beds. Three broad avenues and a number of lesser thoroughfares conduct sightseers to all parts of the grounds. A handsome terrace extends along the Praia throughout its whole length, permitting a splendid view of the Exposition on one side and the ocean on the other; just below is the broad beach, where bathers congregate to enjoy the surf. Urca Avenue, also called Tres de Maio (3d of May) to commemorate the date of the discovery of Brazil, commences at the landing place for the *barcas* and extends for a quarter of a mile along the margin of the bay; it is a favorite driveway and affords a magnificent view of Botafogo. Babylonia Avenue, another picturesque thoroughfare, crosses the grounds under the brow of the stately *Morro*, or hill, for which it is named; though it bears also the title of "Doze de Outubro" (12th of October), the date of the discovery of America. All the avenues and streets

are named in honor of some great event in the national history.

The usual conveniences which are provided for Exposition visitors in these modern times have not been omitted on the Praia Vermelha; drinking fountains such as were used for the first time at the St. Louis Exposition, have

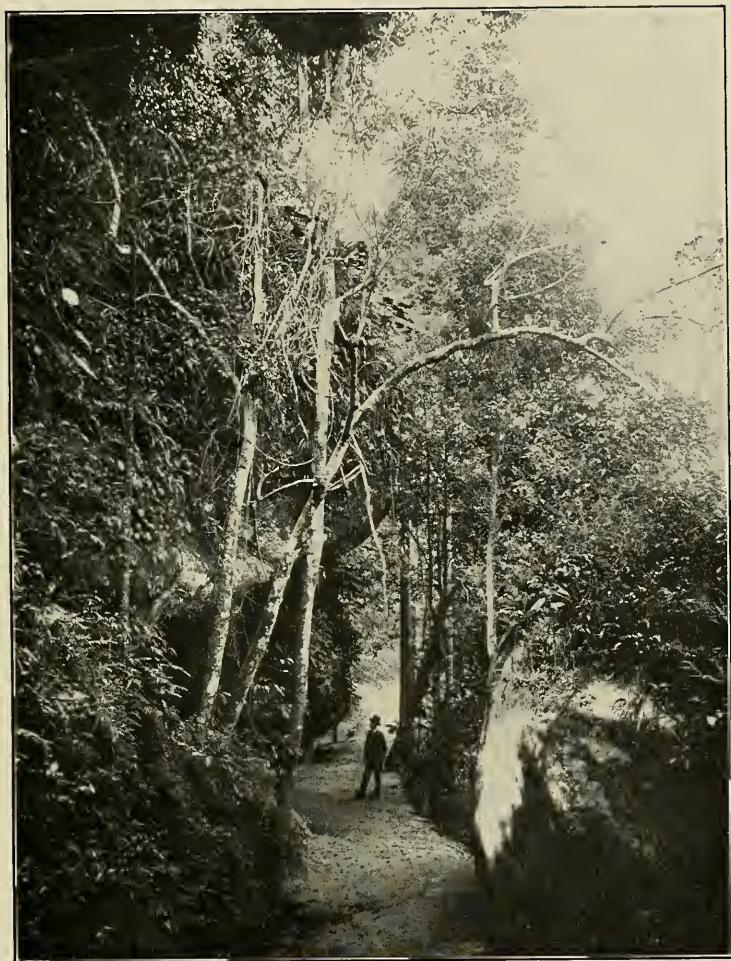


PÃO DE ASSUCAR PAVILION.

been placed at intervals along the avenues and elsewhere; an immense clock with three faces gives the hour and is visible for miles around from a high tower beside the Morro of Babylonia, being illuminated by electricity at night; two excellent restaurants, one at each end of the terrace overlooking the sea meet the demands of visitors who wish to refresh themselves or to dispense hospitality; kiosks supply light beverages and *doces*; and for those

who are fatigued by walking, a circular railway affords comfortable transportation.

The illumination of the Exposition grounds is a work of art, brilliantly conceived and executed. Whether the Brazilian Capital entertains with a Venetian regatta—as in 1907—or with a national exposition, as this year, the illuminations are sure to be features especially worth recording. Foreigners who visited the Venetian feast will never forget that occasion; and those who have spent an evening on the Praia Vermelha, under the charm of its picturesque setting, with the myriad lights of the *Cidade da Exposição* lending enchantment to a tropical scene of surpassing beauty, are not likely soon to lose the picture from memory, if they have the gift of imagination or romantic sentiment. From the main entrance, which is a blaze of light from sunset until midnight, to the ornamental terrace overlooking the sea, the scene is a fairyland of light and color, the natural background giving it additional effectiveness. Nothing could be more attractive than this scene—the mountains on each side, the scintillating lights of the harbor with busy craft flitting about like fire-flies on the water, and the opposite view of the ocean, brilliant in front of the Praia Vermelha, where the national cruisers, ranged in an imposing line, are lighted up with thousands of electric globes, that define their shapes in the national colors against the night sky. From the summit of the Pão de Assucar floats a mammoth Brazilian flag, fifty by thirty feet in size, the national



TIJUCA FOREST.

emblem waving a welcome to all who enter the majestic portals of the bay, and symbolizing the patriotic pride with which Brazil announces the most important national celebration that the new century has witnessed in South America.

THE Exposition was formally opened to the public by President Affonso Penna on Tuesday the eleventh of August, 1908. The national capital was *en fête* in honor of the occasion and Praia Vermelha presented an animated spectacle, thousands of visitors thronging its avenues as the hour for the opening ceremony approached. At two o'clock, President Penna arrived in the State carriage, accompanied by Senhora de Penna, Dr. Miguel Calmon, Minister of Industry, and General Feliciano de Moraes, chief of the President's military staff. His Excellency was attended from Cattete Palace to the grounds by a piquet of lancers of the ninth cavalry regiment, and was received at the entrance by the chief officials of the Exposition, who escorted the Presidential party, between double lines of soldiers of the national guard to the Central Palace. The multitude thronged the avenue along which the president passed, and gave vent to their sentiments in joyous and affectional *vivas* for the illustrious chief of the nation. Cannons boomed from the battery, bands played the National Hymn, and a thousand flags fluttered to welcome the auspicious occasion. At the Central Palace the President was received by the ministers of his cabinet, the civil and military authorities, senators and deputies, the diplomatic and consular corps, and other representatives, who accompanied him to the sala reserved for the inauguration ceremony. The sala was packed with



THE MONUMENTAL ARCHWAY, ENTRANCE TO THE EXPOSITION.

an expectant audience as His Excellency took his seat, having on his right the Baron de Rio Branco, Minister of Foreign Affairs, Dr. Tavares de Lyra, Minister of Justice, and Admiral Alencar, Minister of Marine: on his left sat Dr. Miguel Calmon, Minister of Industry, Dr. David Campista, Finance Minister, General Francisco de Souza Aguiar, Prefect of Rio, Marshal Xavier da Camara, Dr. Alfredo Pinto, and General Antonio de Souza Aguiar. The audience was representative of the best society of the Brazilian capital; among the distinguished guests were the commander and chief officers of the Portuguese cruiser *Rainha D. Amelia*.

Dr. Antonio Olyntho, president of the Exposition, opened the programme of the day with an interesting address, in which, after reviewing the past history of Brazilian expositions, he gave a resumé of the present great enterprise, its initiation and development. With eminent satisfaction he referred to the unanimity with which every state of the union responded to the invitation of the central government by sending its products to be exhibited, several of them erecting separate buildings for the purposes of reunion and propaganda. And he added: "Not only are the twenty states of the Federation represented here, from the Federal District to the Acre—that precious province recently added to our territorial greatness—but all the cells of the national organism here palpitate with life, showing the latent force which is impelling us toward the grand destinies that Providence has marked

out for our country." Dr. Olyntho explained that the difficulties of transportation in a country of such vast territory and sparse population, and the short time allowed

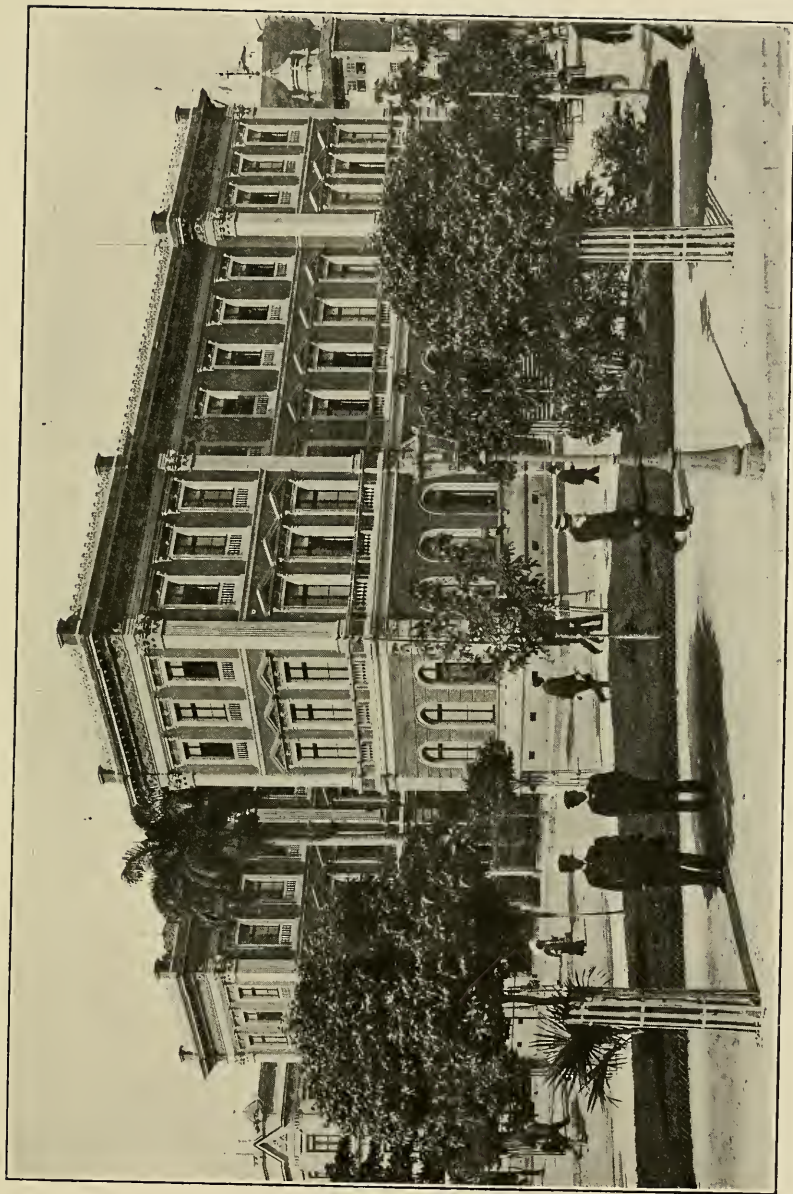


DR. ANTONIO OLYNTHO DOS SANTOS PIRES,
PRESIDENT OF THE EXPOSITION.

for the task of getting exhibits to the Exposition, as well as a lack of initiative among the inhabitants of remote districts, due to their isolation, had contributed to make the display less complete than it might have been under more

favorable circumstances; yet, the co-operation of all the states has been so much more liberal than was anticipated that the buildings erected for exhibits are crowded to their utmost capacity, new pavilions have had to be constructed to meet the urgent demand, and still, many exhibits remain unopened for lack of space in which to display them. Referring to the Portuguese exhibit, Dr. Olyntho called attention to the appropriateness of having the mother country represented in a celebration commemorative of a date equally noted in the annals of both countries, and he paid a high tribute to the metropolis from which the Brazilian province of a century ago took its first lessons in commercial enterprise.

In conclusion, Dr. Olyntho formally announced to the Minister of Industry: "Most Excellent Mr. Minister of Industry, although a few of the installations are still unfinished, the Exposition is in a condition to be opened. The preparation of the ground and the construction of the edifices, entrusted by your Excellency to the General Inspectorship of Public Works, are terminated, thanks to the tenacity, competence and energetic efforts of Dr. Sampaio Corrêa and his indefatigable auxiliaries. I have the honor to communicate to your Excellency that the first part of the duties which you deigned to confide to the organizing commission have been discharged. When your Excellency pleases, the Exposition may be inaugurated; may its success crown the efforts crystallized in this work, and its results correspond to the aspirations



PALACE OF THE MINISTER OF INDUSTRY OF BRAZIL.

with which it was promoted by the Federal government.

Dr. Miguel Calmon responded to the address of Dr. Olyntho, and expressed the thanks of the government to all who had contributed to the success of the Exposition by sending exhibits, referring in terms of sincere appreciation to the active part taken by Portugal in making the exhibit from that country attractive and interesting, at the same time lamenting the loss sustained in the death of the patriot King, Dom Carlos, who was greatly beloved in Brazil, where his coming had been held in happy anticipation, until the sad news of the tragedy of the 1st of February arrived, casting gloom over the whole country. Dr. Calmon briefly reviewed the progress of the nation during the past century and predicted more rapid advancement in the future, referring to the evidences of industrial activity and energy shown in the Exposition. He concluded by requesting the President of the Republic to declare the Exposition inaugurated.

President Affonso Penna officially opened the great Fair with the words, "I declare inaugurated the National Exposition of 1908, to commemorate the centenary of the opening of the ports of Brazil to international commerce."

As soon as the President finished speaking, the national flag was hoisted in front of the Central Palace as a signal that the Exposition was opened, and immediately a salute was fired from the cannon of the fort and from the cruisers

in front of the Praia Vermelha, the bands played patriotic music, fireworks shot into the air, and the immense concourse of people on the Exposition grounds joined in enthusiastic *vivas*.

The significance of the occasion was not lost to the visiting foreigners who witnessed the inauguration of the



OPENING DAY AT THE EXPOSITION.

Brazilian Exposition of 1908. It meant that the old traditions of Europe regarding Latin-American "lands of tomorrow" would have to be discarded, as no longer applicable; and that at least one of these countries, by the evidence shown in this Exposition, deserves to be classed among the most progressive "lands of today." The

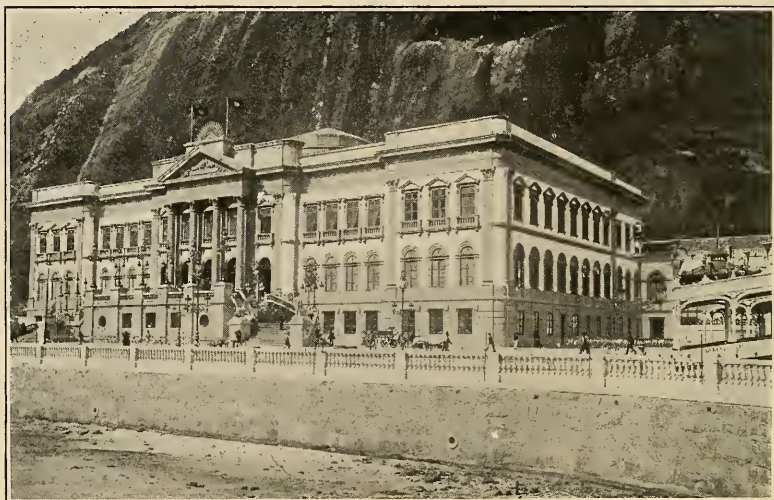
co-operation of all the States in making the Exposition representative of national industry, indicates that the spirit of progress is not confined to the most important commercial centres but that it prevails throughout the republic.

The date chosen for the inauguration commemorates the founding of the first Brazilian colleges of law by Dom João VI., in the cities of São Paulo and Recife, thus showing that, while Brazil celebrates with especial appreciation the centenary of an event which brought about the industrial and commercial liberty of the country, the nation is not unmindful of another blessing bestowed by the same sovereign, when he established these important educational institutions. The bond of union between Brazil and Portugal, strengthened by many ties, is made closer and more impressive by the Brazilian Centenary Exposition, in which Portugal is the only foreign country invited to participate.

After the conclusion of the inauguration ceremonies, President Penna, accompanied by his Ministers, visited the main buildings of the Exposition.

THE principal buildings of the Exposition are imposing edifices, spacious and of attractive architecture. The Central Palace—called also the Palace of the States, because in its ample rooms are exhibited the products of all the various states of Brazil—is a handsome structure, covering an area of a hundred thousand square feet, and commanding especial attention by its classical appearance. It was originally planned for a university, but on the inauguration of the Republic, the government decided that it should be used for the High School of War, and the work of construction was continued with this purpose in view. Later, the Leopoldina Palacete was found to be better suited to the needs of the School of War, and the spacious edifice on the Praia Vermelha remained unfinished until the government chose it as the main building of the National Exposition of 1908. As soon as the Executive Commission selected it for its present use, the work of completing the edifice was pushed forward, under the direction of the department of Public Works, and the result is the magnificent “Palacio Central da Exposição.” Its Corinthian portico, the handsome staircase of the main entrance, adorned in a severely classical style that harmonizes with the general aspect of the façade, the artistic ornamentation of the interior, and all that pertains to the stately edifice is tasteful and pleasing to the eye.

Although several states have erected their own buildings, these are used chiefly for reunions, and for exhibits of a special character, the industrial products of the states being placed in sections allotted for the purpose in the Central Palace, the Industrial Palace, Machinery Hall,



THE CENTRAL PALACE OF THE EXPOSITION.

the Live Stock pavilion, and other federal buildings of the Exposition.

In the Central Palace the exhibit of the Federal District is among the most attractive and varied features of the Fair. Most of the manufacturing industries of the Brazilian capital are represented here though exhibits from the metropolis are to be seen in all the Federal buildings of the Exposition. There are altogether about

six hundred industrial establishments in the Federal District, with an aggregate capital of \$50,000,000 gold, and these include a great variety of enterprises. A visit to the sections of the Central Palace devoted to this territory affords splendid opportunity for gaining an idea of the progress made in recent years. The artistic arrangement of the immense glass cases under which are shown the various exhibits is particularly noticeable and enhances the effectiveness of the display.

With the facility which distinguishes the Latin mind for giving the sentimental touch to everything that appeals to the imagination, the visitors to the Exposition have bestowed special names on the various sections. The space set apart for exhibits of fashionable feminine attire is called the *Sala da galanteria*. It is visited daily by throngs of people and the rich, dainty confections in millinery, *lingerie*, embroideries and laces are a never-ending attraction. The Parc Royal of Rio, occupies a large space enclosed in glass and arranged as a *sala*, or parlor, and its display, with those of the Maison Blanche, the Palais Royal and Casa Souza Carvalho, represents the latest French modes as they are exhibited in alluring style at the best establishments of the Rue de la Paix and the Avenue de l'Opera. Here one sees the newest fashions in toilettes for the ball, the afternoon drive, for street wear and other occasions. A particularly handsome costume is shown in crepe de chine embroidered in gold, made entirely by Brazilian hands, a marvel of exquisite workmanship.

The *sala da gulodice*, or “hall of dainties” is the name given to the section in which are displayed sweets, candied fruits, chocolate, delicate biscuits as well as liqueurs, syrups, wines, beer and other palatable drinks. The Federal District is represented here by the Moinho de Ouro, the Fabrica Santelmo, the Casa Bhering, and other firms, which



PRESIDENT PENNA VISITING THE EXPOSITION.

make a particularly artistic display of *gourmet* specialties. The Cerveja Brahma, the Guarda Velha, the Leite Campo Bello, the Café Idéal, and other exhibits of the Federal District in this *sala* are remarked for the good taste shown in their arrangement. In another section, the Moinho Inglez attracts many visitors to an exhibit of a unique

character. In the *sala dos fumos* are shown many varieties of native cigars manufactured in Rio. Perfumery, drugs, toilet articles and stationery, are tastefully displayed by important houses of the capital. Everywhere the modern exhibitor's art is seen at its best.

Near the main staircase leading to the second floor of the Central Palace, the Commercial Museum of Rio has a huge pyramid of glass jars containing interesting specimens of the national products of various zones. On this floor are some of the most notable exhibits in the building. The crowning attraction is called the *Sala de Honra*, in which are shown beautiful specimens of industrial art. Cabinet work in exquisite inlaid and carved designs and of superb workmanship is exhibited by Manoel Ferreira Tunes, whose name is well known through his magnificent work in the Church of Candelaria; and handsome furniture, made of the hard woods of Brazil, is displayed by the Fabrica de Moveis of the Rua dos Ourives and by Auler, whose artistic productions won a gold medal at the St. Louis Exposition in 1904. The Marcenaria Brasileira also has a fine exhibit of furniture. Handsome bronzes from the Fundição Indígena, the oldest foundry in Brazil, attract everyone's attention; this enterprise is among the most notable of the Capital and its bronzes have received gold medals and diplomas of honor in London, Paris and elsewhere, the firm having enjoyed royal patronage under the Empire; one of the handsomest pieces shown is a medalion of Michael Angelo, which was especially made to be

presented to the late King Carlos of Portugal. Bronze busts of Dr. Rodrigues Alves and King Carlos of Portugal adorn the Sala da Honra, in which is also a marble bust of the Brazilian Cardinal, Joaquim Arcoverde. Magnificent collections of Brazilian precious stones and wrought gold and silver ornaments draw throngs of admiring visitors, who



THE PRESIDENT'S ARRIVAL AT THE CENTRAL PALACE OF THE EXPOSITION.

are enchanted with the brilliancy of the wonderful stones and the artistic designs of the jewels. Rezende, who has been called the Tiffany of Brazil, shows many rare gems, from Brazilian mines and old-fashioned jewels of the time of the Empire, in settings of curious and artistic design, and the Brill exhibit is no less remarkable for the size and beauty of its precious and semi-precious stones, arranged

in a glittering pyramid. It is surprising how many and varied are the precious metals and stones and the fine marbles of Brazil; one is almost bewildered in the contemplation of their wealth as represented by the numerous exhibits here.

Fruits and flowers, which abound in every part of Brazil, are among the beautiful features of the Exposition; no country of the globe has a greater variety and in no country do they attain greater development; the Federal District shares the glory of all the states in this branch of the national production.

The photographer's art is seen in handsome albums, and it has been employed to assist the exhibitor in many ways. Some of the greatest industries are represented through views of their establishments, made by Malta, or Musso, showing the process of manufacture, etc. The Jannuzzi Construction Company, who built many of the palaces on the Avenida Central, exhibits photographs of its handsomest edifices, such as the *Commercio* building, the Santos Dock building, the obelisk of the Avenida Central and others.

Although the exhibit of the Federal District is the largest and most varied in character among all those displayed in the Central Palace, yet every state has a creditable display. The State of Rio, of which Nictheroy, lying just across the bay opposite Rio de Janeiro, is the flourishing capital, occupies two sections, between those of the Federal District and São Paulo. In the passage leading

to these salas, stands a large glass case, or *mostruario*, containing four hundred different varieties of the woods of



AVENIDA CENTRAL, RIO, NOTED FOR ITS FASHIONABLE DISPLAYS OF
"GALANTERIA."

the State of Rio, especially fine specimens being from Petropolis, Campos, São João da Barra, Macahé and Bom Jardim. The wonderful parasitic vines, called *cipós*, which

are so fatal to the trees of this region—though so beautiful as they hang in ribbons of green from the upper branches after strangling the sturdy trunk of the giant in their twining embrace—are also shown in many varieties.

The State of Rio is noted for its factories, of which there are about two hundred, chiefly cotton mills, paper factories, chemical works, preserving establishments, ceramic factories, breweries, sugar mills, foundries, tanneries, and similar enterprises. This is the only state in South America which can exhibit fine work in terra cotta; some of the articles from the Perrotta factory are of particularly artistic merit, notably a bust of Dr. Alfredo Backer, President of Rio. The display of aquamarines, tourmalines, and other semi-precious stones, as well as minerals of value and the crystals shown by Esbérard, is a surprise to most people, who have not thought of Rio as a mining district. The variety of this state's productiveness is surprising, and can be judged only from a visit to the Exposition. The Itacolomy Company has a wonderfully attractive display of manufactured paper of all kinds, the Café Cantagallo is a sample of what the state produces in good coffee; the bananas *glacé* of Regazzi, the preserved delicacies of the Casa Renger, the tapiocas of Paraty and Iguassú, and other field products of the Fluminense state proved its abundant fertility and the progressive enterprise of its business men. Unquestionably one of the most interesting exhibits of this state is in the section of fibres, prepared by Dr. José Caetano de Almeida Gomes,

technical director of the Sanseviera Textile enterprise; many excellent fibres for textile purposes, hitherto unknown on the market, have been tested and brought into use by this company. In this section are artistic rugs, embroideries, artificial flowers, etc., woven in beautiful designs with these fibres. The exhibits made by the sugar refineries of Campos, Macahé and São Fidelis are a revelation to those who are unacquainted with Rio industries. Wines, cognacs, all kinds of liqueurs from native fruits, and unheard of in other parts of the world, are seen here, such as Cajú wine, a purely Brazilian product, liqueur of Jaboticabas, the most delicious imaginable, and others. Petropolis is almost as famous in Brazil for its Camembert and Brie cheeses as for its homes of diplomats, though Sumidouro's exhibit showed that the city of palaces has an enterprising rival. Manteiga Campos, Manteiga Baltic and other brands of Rio butter, are among the dairy products most attractively placed in this section. The Parahyba Mineral Water, *Salutaris*, which is very popular in Brazil, is shown with artistic arrangement. Besides these more practical features, the section devoted to the State of Rio is adorned with paintings by native artists and photographic views of superior merit. The exhibits of this state in the various buildings were inaugurated soon after the opening of the Exposition, the President of the Republic being present on that occasion, assisted by the president of the state, the Minister of Industry and other high officials. On the Exposition Committee of



RUA DO OUVIDOR, RIO DE JANEIRO, WHERE SHOP WINDOWS GLITTER
WITH BRAZILIAN GEMS.

the State of Rio are Señores Sylvio Rangel, Americo Ludolf, João Baptista de Castro, Luiz Felipe de Sampaio Vianna, João José de Mendonça Cardoso, Theophilo Torres, Oscar Sayão de Moraes, Victor V. da Cunha, Cap. Emilio Alves Junior, and José Caltano de Almeida Gomes.

The São Paulo exhibit occupies all one side of the main floor, to the right of the entrance. The wonderful fertility of the *terra roxa* is epitomized in the display of coffee, which is presented in every guise that can lend interest to this rich and valuable product of Brazil's "banner state." The most important coffee plantations of the world are here represented, and many of the exhibitors hold gold medals obtained at the great Fairs of Paris, Chicago and St. Louis. Tastefully arranged designs show the product in all stages of development. The coffee tree itself is on exhibition, and its fruit may be seen as it appears when ripening in the fields of Campinas, Ribeirão Preto, Rio Claro, Botucatú, Araraquara and other famous coffee-growing centres. The chief exporters of Santos have combined their efforts to make this exhibit one of the most interesting features of the Exposition, and the display is a good index to the trade of the greatest shipping port for the world's coffee.

The State of São Paulo, which has, in all, about four hundred large industrial establishments employing a capital of \$50,000,000 or more, has exhibits in all the Federal pavilions of the Exposition, the section devoted to its coffee display being only a small part of the space

allotted to the state, though the exhibits sent to the Praia Vermelha are so greatly in excess of what was expected that hundreds of cases remain unopened owing to lack of accommodation for their contents. In the *Sala Paulista*—as the section of the Central Palace which contains the São Paulo exhibit is named—every foot of available space is occupied by various exhibits. A handsome clock shows the hours throughout the universe, and bronze busts of



THE COFFEE TREE—ITS FRUIT ONE OF THE CHIEF EXHIBITS.

three noted *Paulistas*—Baron de Rio Branco, Counsellor Antonio Prado and the architect of the São Paulo building, Dr. Ramos de Azevedo—adorn the hall. A gallery connects the salas used for the states' exhibits, along the wall of which is arranged a very interesting collection of

specimens of São Paulo fish and game. The second sala has many handsome works in bronze and sculptured figures in the hard woods of the country, images for chapels, and other carved work, notably that of Marino Del Favero, a skilful wood carver and sculptor of São Paulo. In the same section are exhibited manufactured articles in great variety, exquisite needlework, confectionery, wines, mineral waters, *occa*, and other products of the state. In the section of liberal arts, as elsewhere, the São Paulo exhibit is a conspicuous feature, showing the progress of the state in educational and artistic culture, in which it leads all the states of Brazil.

In the Liberal Arts section, the state of Minas Geraes has also an interesting exhibit. This state has not only filled all the space allotted to it in the various sections of the Federal pavilions, but has a superb exhibit from its School of Mines in the state building. In the Central Building, the Minas Geraes salas are particularly attractive. Upon entering, the attention is first directed to an exhibit of oil paintings, one of which "Maternal Love" by Delphino, is particularly noticeable as a work of genius. Panoramic views of the cities of Bello Horizonte, the capital of the state, of Juiz de Fóra, its chief commercial centre and of Ouro Preto, the historic cradle of Brazilian liberty, afford an excellent idea of these towns. The celebrated mineral waters of Lambary and Cambuquira, well known throughout the east coast of South America, are exhibited in an artistic grotto having the appearance of a natural

spring. In every feature of its exhibition Minas Geraes has studied the aesthetic as well as the practical importance of the display. Wine from Campanha and champagne from Bello Horizonte, cheese of various kinds, the finest Minas butter, and other products of the dairy for which the state is famous are displayed to the greatest advantage. Barbacena cigars, and the Cisalpine brand that won a gold medal at the St. Louis Exposition, are presented in handsome cases. Violins made in Juiz de F6ra, and valued at fifty pounds sterling each, attest the artistic ability as well as the mechanical skill of the makers. Minas Geraes exhibits also in the Central building the products of its numerous factories, cotton goods, preserves, hats, shoes, etc. Renania beer from the capital, and Kremer beer from Juiz de F6ra, occupy a conspicuous place among the exhibits. Returning to the Liberal Arts



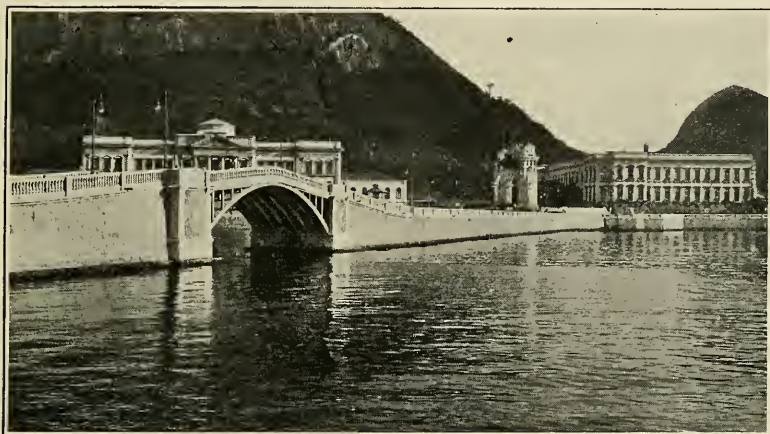
FERRY BOAT ON ITS WAY TO THE EXPOSITION GROUNDS.

section, one is struck with the exquisite quality of the needlework, laces, etc., made by women of the state and

exhibited under the patronage of distinguished senhoras who encourage feminine industries of this kind. A young inventor of Sete Lagoas, Senhor Fernando de Andrade, is among the novel exhibitors in the Liberal Arts section, with a bicycle-boat, which he has successfully propelled through the water. A rare numismatic collection is one of the attractions of the Minas exhibit, the coins being owned by a resident of Juiz de F6ra, Colonel Jos6 Antonio Ribeiro.

The magnificent hard woods of Brazil are shown in various attractive guises, Minas Geraes having more than a hundred different specimens from the district of Muzambinho alone. Not only Minas but Paran6, Santa Catharina and other states have beautiful samples of the wood of their forests. The great difficulty has been to secure adequate space for each state's exhibit in the Central Palace and other buildings. The Paran6 Commissioners, Colonel Romario Martino and Dr. Jayme Reis, worked with especial effort to secure sufficient space for the one thousand volumes sent by their state, but the best that could be done hardly allows for a full display of the exhibits on hand. Paran6 is represented by seven commissioners in addition to those just named, viz.: Dr. Carvalho Chaves, Colonel Brasilino Moura, Paulo d' Assump76o, Dr. Jo6o Abreu, Felinto Braga, Francisco Fido Fontana and Alexandro Gutrenes. It is mainly due to the assiduity of these commissioners that Paran6 is so well represented in all the sections of the Exposi76o. It was

the first state to get its exhibit placed and in order. A complete catalogue of the varieties of Paraná woods was prepared for the Exposition by Dr. Paulo de Assumpção, and a scientific pamphlet on the subject of its textile fibres was contributed by Captain Domingos Nascimento. In the Paraná Section are exhibited also some of the wines



LANDING PLACE FOR BARCAS.

made in that state, the industry having developed remarkably within recent years. But the most notable exhibit of Paraná is its *herva matte*—Paraguayan tea—which is shown in a very attractive way by the Fido Fontana and the Carneiro enterprises. Fifty thousand packages of *matte* have already been given away to visitors by Paraná and Santa Catharina exhibitors, and the “Five O’clock Matte” is a feature of the Fair. Dr. Oliveira

Bello's book on the favorite beverage of the Jesuit missionaries in colonial days, gives a complete description of *herva matte*. Paraná has a fine exhibit from its match factories, the largest in Brazil, and thousands of boxes are distributed daily among the people who visit this section. In addition to these features, the state has a very creditable display of handiwork, drawings, painting, etc., in the Liberal Arts section.

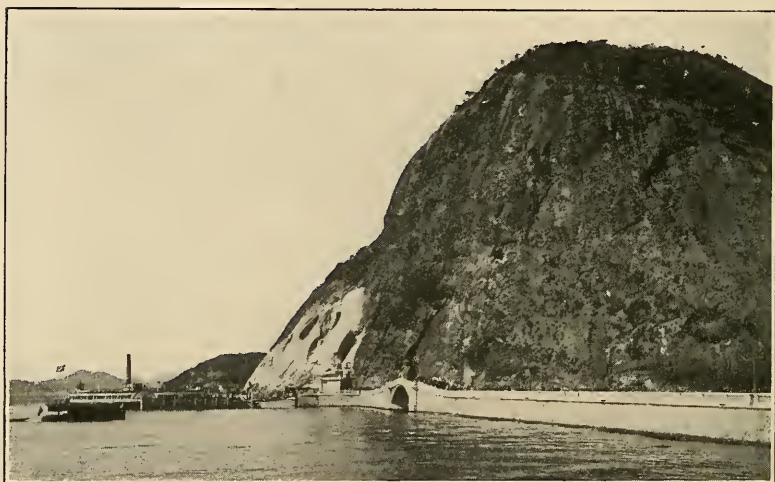
Although in all the southern states similar products are cultivated, and their exhibits are much alike in some respects, yet each has its specialty, seen in a fine display in the Central Palace, the Industrial Palace, in the Live Stock pavilion or elsewhere. Santa Catharina has an attractive exhibit of dairy products, from its German colonies, and of minerals and marbles from Itajahy, one of the northern ports. River craft and small coast vessels built at Itajahy of the wood of the state are also exhibited, and furniture made of native wood in the factories of Florianopolis, the state capital, are attractively presented in this section.

Rio Grande do Sul, one of the first states of Brazil in wealth and productiveness, has a splendid collection at the Exposition. In the Central Palace are two pianos manufactured in Pelotas, which have attracted much attention because of their excellent quality and handsome appearance. The maker, Floriano Essenfelder, won a gold medal for his pianos at the Buenos Aires exposition of 1898. A magnificent gold album made in Porto Alegre and

presented to ex-president Borges Medeiros on the occasion of his retirement from office, is another beautiful specimen of *Rio Grandense* art. In one of the Rio grande salas of the Central Palace is a small cold storage cabinet, built of cement and having plate glass windows in its four walls so as to permit a view of the interior. Connected with it is the ice-making machinery, and a tube conducts cold air to the cabinet, in which are to be seen European fruits, meats, etc. Inside the cabinet an artist models figures in lard to entertain visitors. Another attractive exhibit from this state is made by a large biscuit factory of Rio Grande; and the wines of the Trez Corôas (three crowns), the elixirs of the Casa Sequeira, the Elixir Baicurú, and other specialties, as well as fine furniture, etc., from the Berta factories of Porto Alegre are displayed attractively. São Leopoldo, a foreign colony of the state, exhibits the products of various manufacturing enterprises, of which one of the most important is a large match factory, that gives employment to hundreds. The commissioners from Rio Grande do Sul, Major Euclides de Moura and Commander José Carlos de Carvalho have the state exhibits in charge, in the Central Palace and other buildings.

The northern states, although in a more tropical zone than those south of Rio, have many products of the semi-tropical region, owing to the temperate climate of their mountainous districts. Espirito Santo has about the same natural resources as the State of Rio, though its exhibit is so arranged as to give a distinct impression.

A magnificent collection of plants, especially rare orchids and vegetable parasites, makes the section set apart for this state a pretty bower of beauty, and the hard woods exhibited are of great variety and value. The commissioners of this state at the Exposition are Colonel Henrique Coutinho, Dr. Monteiro da Silva and Senhores Corrêa Lyrio, Eduardo Otten and Carlos Vianna.



THE MORRO BABYLONIA.

In the spacious salas allotted to Bahia are exhibited a hundred specimens of Bahia marble in variegated colors, four hundred different qualities of textile fibres, and manufactured articles of every kind.

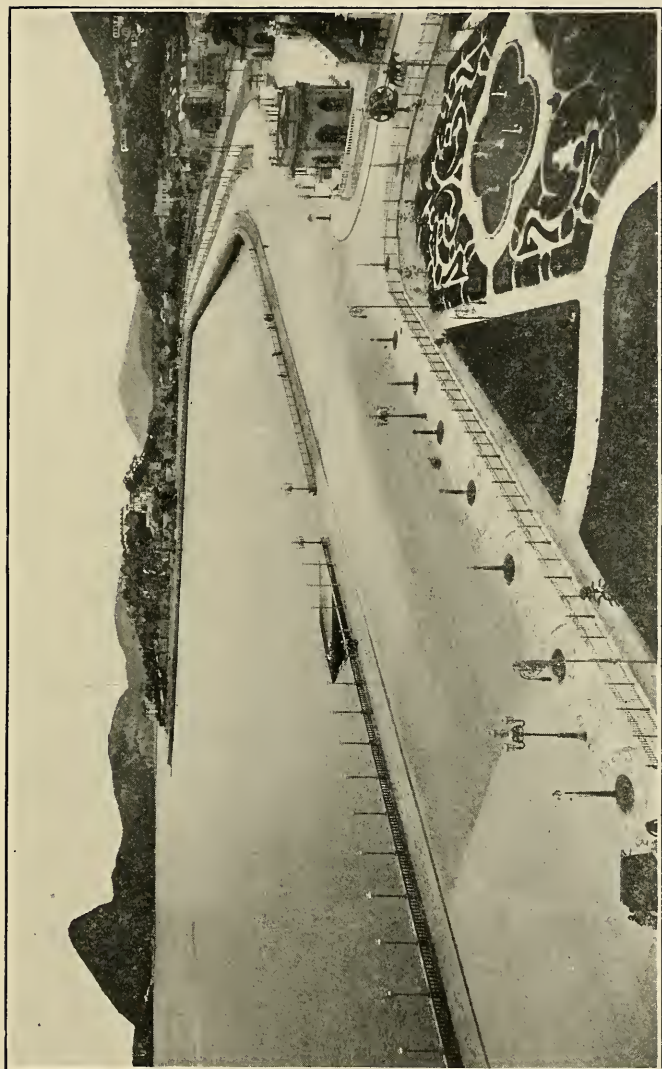
As one walks through the Central Palace, looking one moment at the products of Rio Grande do Sul and the next at those of Pará and Amazonas, the imagination

pictures the vastness of this great country, which can show such a variety of native riches. From Pernambuco, one of the most productive states of Brazil, are to be seen manufactured articles of all kinds, and many fine specimens of hard woods, medicinal plants, etc.; its great sugar mills are represented, and the progress of its schools is shown. Sergipe, Goyaz, Matto Grosso, Piauhy and other states have filled their allotted space with attractive exhibits. The Pernambuco display in the various buildings is under the management of six commissioners: Dr. Pereira da Costa, Dr. Antonio Domingos Pinto, Dr. Antonio Carlos de Arruda Beltrão, Dr. Gennaro Guimarães, Dr. Sylla Borralho, and Colonel Apollonio Peres. Sergipe is represented by three commissioners: Senhores José Calazans, Desembargador Antonio Teixeira Fontes, and Ascindino Carcez. The Goyaz exhibit is under the direction of Commissioner Henrique José de Sá and that of Matto Grosso is superintended by Commissioners Antonio Azeredo, Virgilio Alves Corrêa Filho, João Costa Marques and Colonel João Pedro Arruda. Each state has sent its representative men to attend the Exposition and, as commissioners, to guard the interests of the state's exhibits. An enterprising firm of Goyaz has distributed at the Exposition a hundred thousand cigars, made from the tobacco of the state. The Commissioners of Piauhy, General Thaumaturgo de Azevedo, Counsellor Coelho Rodrigues and Dr. João Chrisostomo da Rocha Cabral—have given most of their time to the exhibit of their state

in the Live Stock Pavilion, Piauhy being celebrated for its cattle farms, though the exhibit in the Central Palace is very interesting.

Alagôas has a specialty on exhibition in the Central Palace, in the form of liqueurs manufactured from the juice of sugar cane. These beverages are made from the boiled juice, and they are delicious, with a flavor not surpassed by Chartreuse. This state has also a fine exhibit of hard woods, textile fibres and medicinal plants, and a small collection of minerals. Dr. Joaquim Goulart de Andrade, Dr. Alvaro da Silva Rego, and Dr. José M. Goulart are the Commissioners for Alagôas, and through their efforts the exhibits have been successfully installed. The Maceio hats, made of the fibre of the banana tree and exhibited in the Alagôas section, attract much attention, as do also its exquisite embroideries and laces.

The State of Parahyba, which borders Pernambuco, and, like the latter, is a great sugar-growing country, is represented at the Exposition by an exhibit that does credit to the enterprise of its people and the efficient work done by its official delegate, Dr. José Pereira Pacheco. In the Central Palace the section occupied by Parahyba contains a great variety of manufactured articles, some of which won premiums at the St. Louis Exposition in the United States. Fruit syrups, pineapple vinegar, leather travelling bags made from native hides, cigars and cigarettes of native tobacco, specimens of the Maniçoba rubber, walking sticks made of the *cipó* of the Parahyba forest,



BEIRA-MAR, LOOKING TOWARD THE EXPOSITION GROUNDS.

and many articles of curious and interesting manufacture not seen elsewhere, are among the features of this exhibit. In the Liberal Arts section especially the display from this state is worthy of mention, including delicate handiwork of a varied character.

At the extreme northeast of the South American Continent is situated the small state of Rio Grande do Norte, rich in salt, cotton and the many products of the Carnauba tree, which yields a valuable wax, a fibre suitable for many purposes and widely used in making all kinds of brushes, a red dye that is of great value, and other articles of commerce. The exhibit from this state occupies a large section of the Central Palace and is much frequented by visitors. An idea of the salt deposits of Rio Grande do Norte may be gained from the size of a fragment of a single saline slab taken from the Julião property recently which measured 14,000 square metres. The annual exportation of salt is two hundred thousand pounds. The Companhia Sal e Navegação exhibits a magnificent specimen of this product. Besides the salt, cotton and Carnauba wax, the state has interesting exhibits of minerals, including some beautiful gems. The women of the state make fine laces, and a few of the most intricate patterns and finest handiwork are shown. Dr. Domingos de Barros, the official delegate from Rio Grande do Norte to the Exposition has spared no effort to secure a successful exhibit for his state and few, even of the largest salas, present a more attractive *ensemble*.

Owing to the immense distance to be covered in transporting the exhibits from the northern states of Ceará, Maranhão, Pará, Amazonas, and Acre to the capital, and the postponement of the date of opening the Fair, their respective sections were not completely arranged until after the formal inauguration of the Exposition. But all the rich resources of the equatorial zone are represented in the exhibits of these states. From their coasts, their sloping hillsides, and the vast sertões (backwoods) of the interior, rare and curious specimens of native manufacture have been collected and added to the products of the modern factory to give an adequate idea of their industries. Amazonas has rice, beans, millet, peppers and other food products to show, though rubber is the chief source of its wealth, and there is hardly any tropical plant that is not among its flora. A particularly attractive feature of its exhibit is the collection of hammocks made in that country. The finest are woven of the *tucum* fibre, and have valances elaborately intertwined with birds' plumage; they cost from three hundred to five hundred dollars gold, each. Indian weapons are also among the curious and interesting articles displayed by Amazonas. A catalogue of two hundred and thirty pages enumerates all the articles sent by the state amounting to more than twelve hundred. These are classified and arranged in the different buildings of the Exposition. The commissioners for the state of Amazonas are: Senhores Gonçalves Pereira de Sá Peixoto, Alcides Bahia, João Baptista de Faria e

Souza, Henrique Ferreira Penna de Azevedo, Aurelio Amorin, Antonio Nogueira, Anchises Raposo da Camara, Angelio Bittencourt, Alfredo Augusto da Matta, Jorge de Moraes and Antonio Monteiro de Souza. The State of Pará has four commissioners: Senhores General A. E. de Jacques Ourique, Arlindo Vieira Costa, Jayme P. da Gama Abreu and Armando Paiva. Maranhão is represented by Senhores Domingos de Castro Perdigão and Dr. Manoel de Carvalho Leite; and Ceará has three official delegates, Dr. Graccho Cardoso, Dr. Thomaz Cavalcante and Dr. João Lopes. Through the efforts of these representatives the northern states have maintained their prestige in the Exposition, securing advantageous space and location for their exhibits, which have increased their fame among sister states, making known many resources that had been unheard of before. In the section of Liberal Arts, exclamations of surprise and admiration are frequently heard as visitors pause to admire the exhibit from the educational institutions of Pará; and in another section many favorable comments are heard respecting the handsome victoria—a veritable vehicle de luxe—made in Pará, this being the only Brazilian city besides the capital in which luxurious carriages are manufactured.

WHEN Portugal accepted the invitation of Brazil to share in the celebration of an anniversary important in the annals of both countries, and to exhibit the products of the mother country side by side with those of the younger nation of the West—whose history was for centuries so closely bound up with her own and whose progress has always been a source of pride to her—the cordial sentiment that prompted the invitation was fully appreciated and reciprocated, and enthusiastic efforts were at once put forth to make the Portuguese exhibit worthy of the country which sends it, and an acquisition to the great Fair.

The Manuelino palace occupies an advantageous position among the principal buildings of the Exposition, standing close to the Industrial Palace, and it attracts immediate attention as a handsome and artistic edifice. The architect, Dom Isidro Monteiro of Brazil, has designed many beautiful buildings and is a recognized master of his art. The palace is of rectangular form, nearly a hundred feet long by thirty feet in depth, a two-story structure. The main façade is divided into three sections, the central division being flanked by a pair of *nervuras* on each side, between which are the sculptured statues of Dom João VI. and the Viscount de Cayrú—the regent of Brazil and his minister, who opened the ports to foreign commerce on the occasion commemorated by Portugal



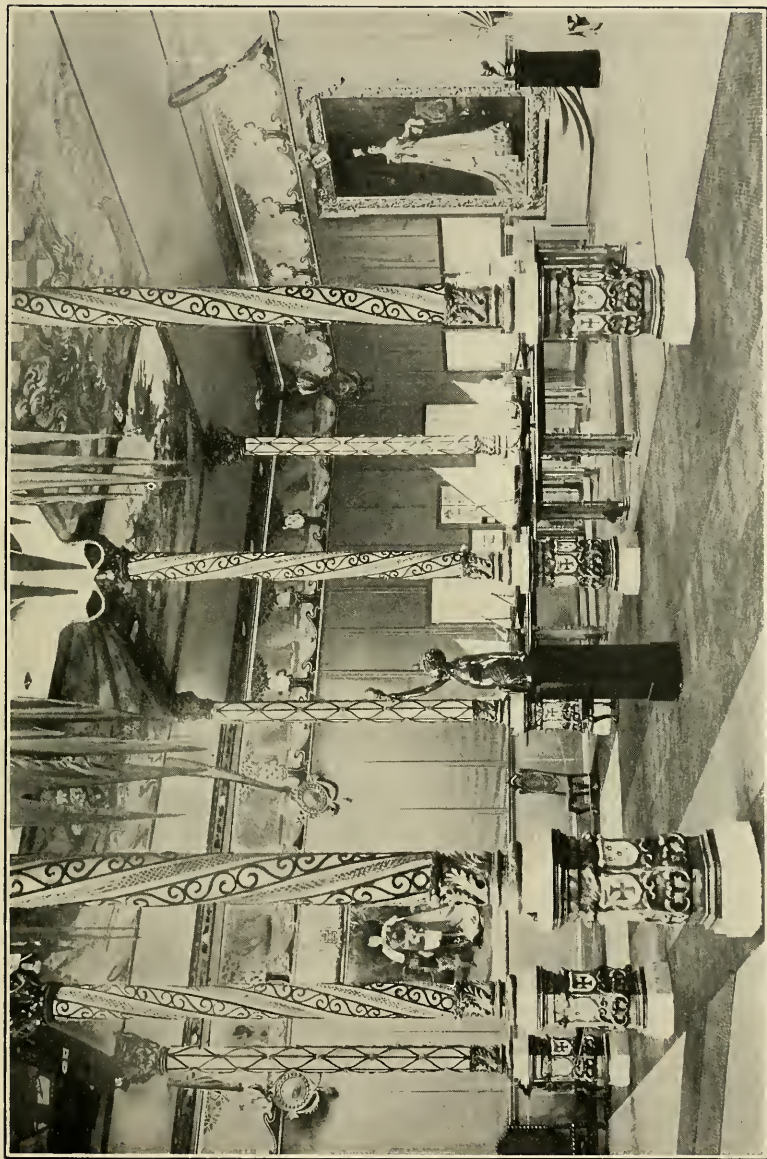
HIS LATE MAJESTY DOM CARLOS OF PORTUGAL.

and Brazil in the Exposition of 1908. The armillary sphere of the ancient kingdom surmounts the majestic portico in the centre of the façade, and above it floats the Portuguese flag. In the arch above the grand entrance appears the royal coat-of-arms in high relief. The ornamentation of the exterior of the Palace is in keeping with its architectural style, and gives a pleasing note to the perspective of the Praia City, as seen from the main avenue. Monuments of Dom Henrique and King Affonso Henriques, the founders of the Portuguese supremacy centuries ago, adorn the Palace, in the various halls of which are shown exhibits of scientific, artistic and industrial importance.

The inauguration of the Portuguese exhibit—which is presented in the Manuelino Palace and in an annex known as the “Pavilion of Portuguese Fine Arts”—took place on the first of September, and was attended with demonstrations of enthusiasm from both Brazilian and Portuguese visitors. The Portuguese colony in Brazil is numerous and wealthy, and its members showed their allegiance to the home government by attending the inauguration of the Portuguese exhibit in immense crowds. A magnificent display of fireworks in the evening made a fitting termination to the festivities of the day, through which a note of sadness rang, however, as everyone remembered the dire event that had robbed the occasion of the glory and brilliancy to have crowned it in the royal presence of his lamented Majesty Dom Carlos.

Involuntarily, when Portugal is mentioned, the imagination turns to the legends of its past, to the history of the fourteenth and fifteenth centuries, when Portuguese navigators taught the world most of the things it learned in those days regarding maritime matters and the geography of the earth; then and later, in the centuries following, Portugal was renowned for the contributions its people made to science, literature and commerce. The achievements of the great navigator, Henrique IV., the production of the immortal "Lusiad" of Camoens, and the extension of Portuguese influence and power to all ports, are well known. But it is also interesting to learn what Portugal is doing today, and a very good idea of this may be gained by a visit to the Manuelino Palace of the Brazilian National Exposition.

The famous wines of Portugal, its fine old Port and Madeira, are exhibited in most attractive form by leading firms of the country, the sparkling liquid glistening through artistically arranged bottles, that stand in pyramids in the various sections allotted to this industry. One of the most important of these exhibits is made by the Real Companhia Vinicola of Northern Portugal the manufacturers of fine Port and also of the well-known "Douro Clarete," "Delicia," and other wines extensively used in Brazil. This company has its wine-making establishment in Villa Nova de Gaya, on the banks of the Douro River, opposite Oporto, and their superior quality is attested by their popularity. Its wines obtained the *grand prix* in Paris in 1889, and



INTERIOR VIEW OF MANUELINO BUILDING.

gold medals at all the great European Expositions of late years. Another extensive wine-making enterprise is that of the ancient Casa Ferreirinha, which has won the highest award in several expositions, as manufacturers of the "Vesuvio," "Coalheiro" and other brands. A particularly attractive display is presented in the most tempting fashion by the "Vinho do Porto David," made in Villa Nova de Gaya, near Oporto; on the labels of the bottles one may read that they have received premiums at Chicago and elsewhere. In one of the sections set apart for the wine exhibit, the "Porto Adriano" and the "Pinto" and "Ramos Pinto," have a conspicuous place, and the sala is further ornamented with a reproduction in bronze on a magnificent scale, of a superb marble fountain, which was recently erected by this firm in the garden of the Largo da Gloria in Rio. The popular "Collares" which is found in every hotel in Brazil, is made by the Casa Andersen, Successores, of Oporto, whose exhibit includes old wines of the vintage of 1845. Another important company has in its exhibit some rare qualities valued as high as fifty dollars and more, gold, a bottle.

A charming feature of the exhibit in the Manuelino Palace is presented by the full size figures, in wax or papier maché, showing types of the working people of Portugal as they appear in the various costumes of their native towns, and at their tasks in the fields, as grape pickers or other laborers. There is much local color in the exhibits, which include potteries of the period of Dutch influence,

specimens of rare old China, and many articles to be found only in Portugal. There are also exquisitely woven fabrics, fine linens, and beautiful laces. The bookbinder's art is seen at its best in some of the magnificent volumes displayed here, and one realizes that the patient effort required for such results is only to be found in countries where life is not all hurry and bustle as in new and eager America. Exquisite furniture is shown, and wonderful jewelry, gold and silver in rare designs. Carriages, dainty little traps, and luxurious victorias are among the attractive objects.

Although the manufacture of wine is the leading industry, Portugal has sent to the Exposition a great variety of other products. The olive oil of Nova Solar de Coelho, prepared especially for use in the tropics is a boon to those who know its value: the clays and porcelains exhibited by different Portuguese firms show the ceramic resources of the country which has produced the most beautiful ornamental tiles to be found; these exhibits present so many ways of using porcelains and marbles in house decorations that it is a revelation. Portugal is famous for the manufacture of delicate surgical instruments of which Cruz and Sobrinho of Lisbon have an interesting exhibit. In artistic effectiveness nothing surpasses Emilio Biel's photographic display. The Sameiro water of Oporto, and several tonics are attractively presented. A unique and beautiful exhibit is made of articles carved in cork, such as curiously wrought toys, and even



HIS MOST FAITHFUL MAJESTY, DOM MANOEL, KING OF PORTUGAL.

landscape pictures. In another section, everyone stops to admire the horticultural display of Jacintho de Mattos, an Oporto specialist in plant and flower culture who has medals from all the great expositions.

An Oporto foundry cast the statue of Dom Affonso Henriques, the founder of the Portuguese monarchy; this work of art, which adorns the Pavilion of Fine Arts of Portugal is a reproduction of the bronze statue cast by the same firm and set up in Guimaraes, Portugal.

The history of Portuguese Brazil,—of its discovery and the period of its colonization, of the coming of the royal family to its shores, and the elevation of the colonial province to the dignity of a kingdom,—is told in the exhibit that fills the pavilion annexed to the Manuelino Palace, and known as the Portuguese Fine Arts building; and, in addition to this history, is related, on canvas and in other interesting records, the more recent achievements of art and science in the Lusitanian kingdom. The Fine Arts building was erected, and its exhibits were arranged, under the direction of the following commission, appointed and sent over for the purpose by the Portuguese government: Commendador Alvaro Thedim Lobo, vice-consul of Portugal, president; and Baron Peres da Silva, Commendador Léo A' Affonseca, João Chaves, Manoel Gomes da Costa Pereira, José Constante, Julião Machado, Viscount de Salgado, Felipe Belfort, Luiz Vidal, Commendador Gabriel Marques Carregal, Lorjô Tavares, Jorge Colaço, and Thomaz Bordallo Pinheiro, the last named

being the special representative of the Portuguese Industrial Association. The Portuguese Minister to Brazil, Count de Selir, has taken a great interest in the Exposition. Through the efforts of the comission, the display in the



MANUELINO PALACE.

Manuelino Palace and its annex has been made comprehensive in character and effective in artistic arrangement.

The pavilion of Portuguese Fine Arts is divided into four halls, or salas, in which everything is of Portuguese origin; the furniture is Portuguese and the decorations carry the particular design that is of Portugal. The main

hall, called the "Sala da Honra" is spacious, well-lighted, and tastefully adorned. The walls are in blue, ornamented with friezes representing historical events, painted by the eminent Portuguese artist, Jorge Colaço, whose work in connection with the art exhibition is seen in every feature of its installation. The friezes represent the four most notable periods in Portuguese history, and show the escutcheons of the chief actors in these epoch-making events. The early battle scenes and the coat-of-arms of Affonso Henriques tell the story of the foundation of the monarchy; the battles of the Independence of Portugal and the arms of João I. explain each other; the discovery of India is pictured with the escutcheon of Vasco da Gama and the crowning triumph of Portuguese navigation is shown in the discovery of Brazil, with Pedro Alvares Cabral as the hero of that event. Senhor Colaço has been most successful in the treatment of his subject, and the *tout ensemble* is harmonious, artistic and altogether pleasing.

The Sala da Honra contains many beautiful pictures, and has as its principal feature, an interesting and valuable exhibit of the work of the late King Dom Carlos of Portugal, in art and in scientific research. His Majesty was devoted to painting and to zoology—widely differing interests, to each of which he gave many hours of study—and the pictures shown in the Sala da Honra, as well as the cabinets filled with rare specimens of ocean fauna, attest the success accomplished in these pursuits. The collection of maritime specimens classified and arranged by his late

Majesty and placed in the oceanographic museum of Lisbon, are regarded as the best existing illustrations of Portuguese zoology.

On the walls of the Sala da Honra hang pictures of the royal family of Portugal, including portraits of the late King Dom Carlos and the late Prince Dom Luiz, with those of the reigning Monarch, Dom Manoel, the Queen mother,



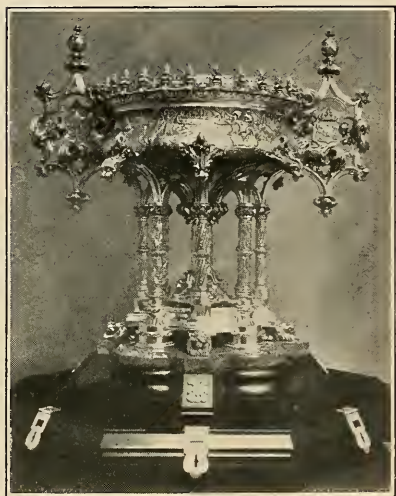
THE PORTUGUESE BUILDINGS, TO THE LEFT OF THE INDUSTRIAL PALACE.

Dona Amelia, and the dowager queen, Dona Maria Pia. A beautiful pastel "Paysagem Alemtejana," executed by Dom Carlos, is exhibited here, as well as an oil painting by Queen Amelia, entitled "Um Carro de Bois," representing a country scene with a bullock cart in the foreground. In the Sala da Honra are shown also sculptures from the royal *atelier*, one of the most admired being a bronze bust of the late King, by himself. A magnificent equestrian portrait

of Dom Carlos, painted by Carlos Reis, one of Portugal's best artists, and belonging to Queen Amelia, occupies a prominent place in the exhibit.

The portrait of King Manoel which hangs on the wall of the Sala da Honra, was painted by the celebrated Portuguese artist Columbano, whose genius has received the highest recognition in the great art exhibits of the world. The portrait of the late Crown Prince Dom Luiz is the work of another Portuguese painter of distinction, José Malhão; and those of King Carlos and Queen Amelia were painted by José Velloso Salgado, who has portrayed on canvas a greater number of distinguished personages of the Court and its Society than any other Portuguese artist of his day. In the second sala of the Fine Arts Pavilion are several paintings by these and other artists of the mother country, and a particularly interesting decorative feature is seen here in the blue tiles painted by Colaço with scenes descriptive of the discovery of Brazil, and showing a revival of the art in vogue in 1808, when the events which the Exposition commemorates were taking place. "The Invasion of the Barbarians" also done on blue tiles by Colaço and exhibited here, is a beautiful work of art. Among the notable paintings on view in this building is a study in Portuguese types by Malhão, called "Os Bebados," "The Drinkers," and Columbano's portrait of João Rosa, a famous actor of Portugal. The Duchess de Palmella sends to the Exposition several superb sculptures, among them the "Genius of Progress," a

bronze statue of a youth holding up a lighted torch, his face illuminated with the joy of achievement, his whole being eloquent with the language of energy; it is a masterpiece in expression. In *genre*, the painters José Ribeiro



SILVER LOVING CUP SENT BY KING
MANOEL TO PRESIDENT PENNA.

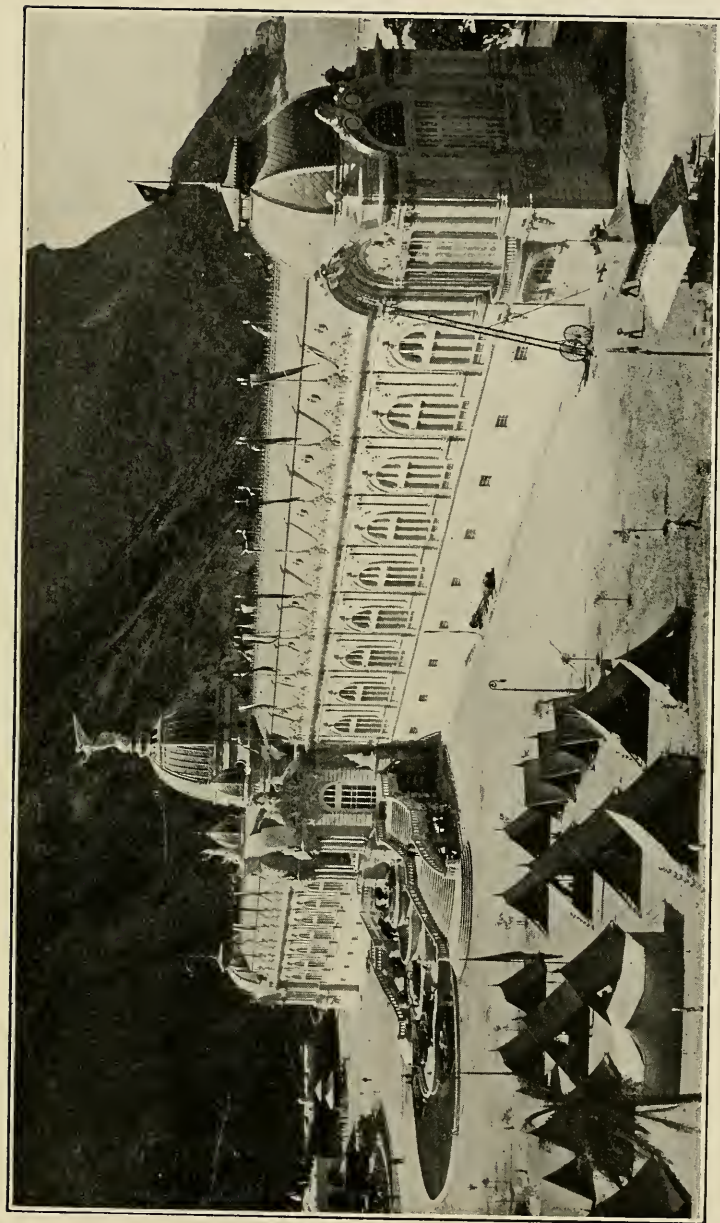
Junior, of Vizeu, and José de Almeida e Silva, of Lisbon, exhibit particularly good work, and Antonio Carneiro, of Oporto, a pupil of Benjamin Constant, and an artist well-known in the Salons of Europe, has some of his best marines and landscapes on view. Portugal has several landscape painters of note, who are among the exhibitors in the Fine Arts Pavilion; and

her sculptors, architects and skilled craftsmen are well represented. The jury of admission, composed of acknowledge critics of Portuguese art—Jorge Colaço, José Simoes d' Almeida Junior, José Velloso Salgado, Constantino Sobral Fernandes, and Francisco Carlos Parente—have made a careful selection, the Exposition showing that both quality and variety have been considered in making a choice of exhibits, of which more than three hundred oil

paintings, aquarelles, sculptures and architectural designs are named in the official catalogue.

The third sala of the Fine Arts Pavilion is filled with models of the various fishing-craft used on the coast of Portugal, more than forty different kinds of boats being shown by the Central Fisheries Commission of Portugal. The remaining sala contains a beautiful exhibit sent by the Portuguese court jewellers, Leitão e Irmão, and including rare works of art in gold, silver and precious stones. In this artistic collection is shown a model of the caravel in which Pedro Alvares Cabral sailed on the voyage of discovery which led him to the coast of Brazil more than four hundred years ago; it is of gold and silver and the workmanship is superb. A handsome tea service in silver, exquisite vases and many antique and delicately wrought objects for decorative purposes, are displayed by this house, which is celebrated as the creator of magnificent jewels and fine work in gold and silver, made at the command of the Portuguese sovereigns; the silver jubilee chalice given by the King of Portugal to Pope Leo XIII., the gold sword, with jewelled scabbard, presented to the German Emperor, and other celebrated royal treasures bear the mark of this renowned establishment. The exhibits of old laces, embroideries and designs of antique needlework in the Portuguese Pavilion are extremely interesting and surprising to everyone.

THE largest building on the Praia Vermelha, the Palace of Industries, contains the exhibits of textile manufactures and other national industries. The edifice, though it presents the same general lines as when it served for a military school, has been so improved and adorned as to appear like a new construction. The grand staircase leading to the main entrance is now a beautiful work of art, the architect, René Barba, having designed an artistic *chateau d' eau* as the central feature of the imposing façade of the new Palace, which, as previously stated, extends across the Praia from the Morro of Urca to that of Babylonia, facing the entrance to the Exposition grounds and overlooking from its rear, the beach and breakers of the South Atlantic. The arch of the niche in which is placed the fountain that gave its name to the *Chateau d' eau* measures thirty by forty-five feet and stands out from the façade so as to allow space for a vestibule which is reached by curved staircases on each side; at the head of these stairs are entrances ornamented with sculptured figures by the Brazilian artist, Dona Nicolina de Assis, and surmounted by artistic turrets that serve as a finish to the great central dome of the Palace, as it crowns all, rising a hundred and fifty feet above the ground and bearing on its pinnacle a magnificently sculptured figure of Fame.



THE INDUSTRIAL PALACE

In the Palace of Industry may be seen the advanced condition of the textile manufactures of Brazil. The work of the loom is shown in beautifully woven silks, cotton, linen and woollen fabrics, and the exhibitor's ingenuity has had free play in so arranging the various articles as to please the eye while commanding the attention. The textile industry has developed more than any other of the manufactures of Brazil, there being a hundred and fifty factories of this kind in the country, employing more than fifty thousand operatives and producing millions of dollars' worth of cloth annually. As the raw material is cultivated in abundance in the country, the manufacturer has this advantage in his favor. Many instances prove the success of these enterprises; a northern firm of cotton manufacturers recently complained to the government of "hard times" because the dividends of the company fell to twelve per cent.

Probably no other country produces such a variety of textile fibres as Brazil, and new discoveries are constantly adding to the list. The government encourages exploration with this end in view, realizing its importance to national industry, and a Central Committee has been appointed for the especial purpose of developing the manufacture of a new textile from the fibres "barbantina," "Cambraina" and others of recent discovery and proven value. In the main hall of the Industrial Palace are to be seen articles woven from fibres unknown to other lands, and it requires little imagination to picture the factory

world of Brazil a few years hence when the rapid development that has been a feature of the past decade carries national enterprise far beyond its present range. Unquestionably, Brazil will be one of the great manufacturing countries of the world in the near future.

One has only to visit the various sections of the Palace of Industries to realize how much more is being accomplished now than the average outsider has any idea of. Two large halls, nearly two hundred feet long, are filled with beautifully woven fabrics made in the different states of Brazil and exhibited in the most attractive manner. A very ingenious and effective arrangement of bobbins of various colored threads adorns the ceiling of the hall occupied by the Federal District exhibit in this building, and in one of its sections a most original and interesting feature is presented by the *Fabrica de Gravatas*, where a number of girls are at work, manufacturing fashionable cravats with skill and rapidity. Visitors are presented with souvenirs by most of the exhibitors in the different buildings and the effect is as American as Broadway on Christmas Eve, when everyone carries a parcel. At several booths, chocolate, coffee and other beverages are served. The cloth displayed in the various sections of the Industrial Palace is not only beautiful but of the best quality of fabric. The *Progresso Company* of Nictheroy shows about a hundred pieces of cloth of different kinds and of a fineness not excelled by the best European manufacturers; this establishment produces annually more than a hundred

thousand yards of flannels, cashmeres, cheviots, etc. Another handsome display of cloth is made by the Fabrica Rink, which has its allotted space tastefully draped with goods made at the factory. The "Botafogo" factory, too, presents an attractive exhibit of cloths, shawls, crêpes, and other fine woollen fabrics; and the Fabrica Aurora,



THE JANGADA, PRIMITIVE TRANSPORTATION IN THE TROPICS.

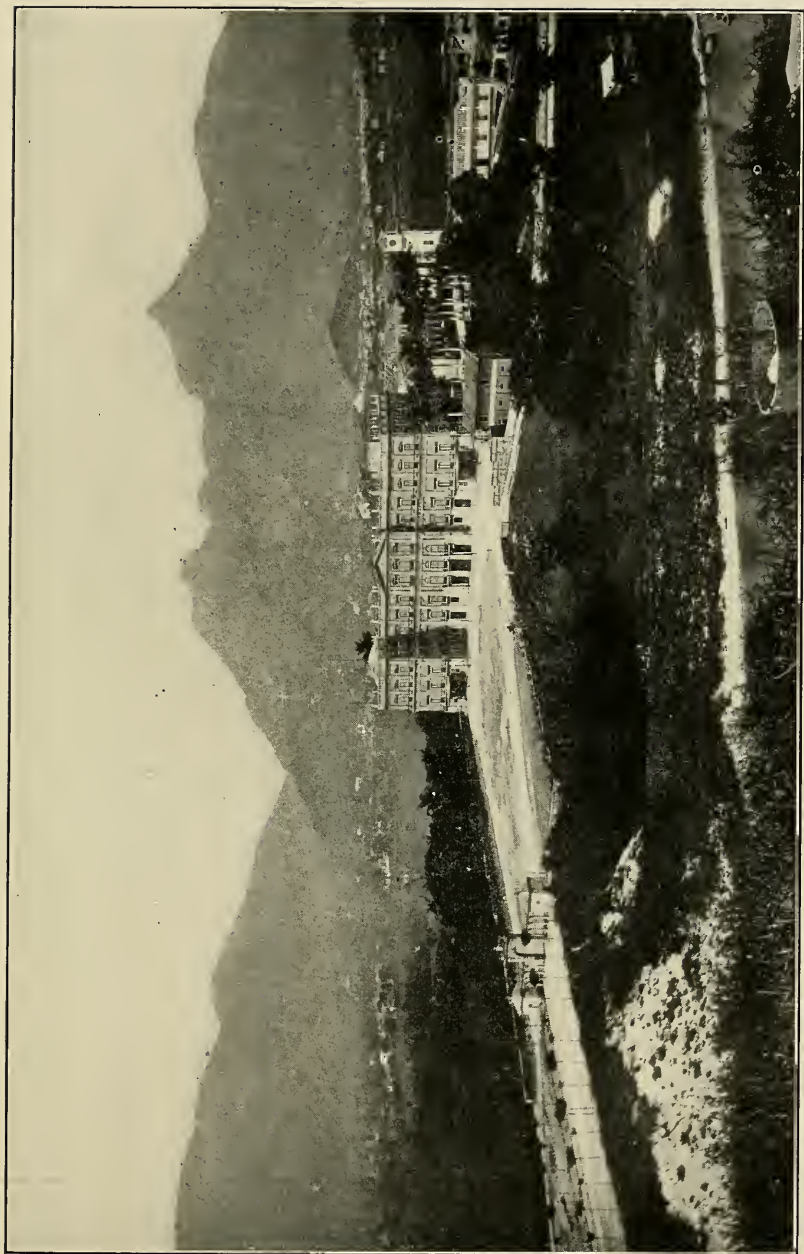
exhibiting the same class of textiles, adds a distinctly original and pleasing note to the general display. In the choice of names, the national capital and its environs have been remembered by the manufacturing companies, of which there are the "Corcovado," the "Carioca" the "Santa Luzia," and the "Tijuca," the last-named having a superb display of flannels, cheviots and other cloths made

from the wool of Rio Grande do Sul; the factory of this company, established at Boa Vista eight years ago, is one of the most important in South America.

The Alliança cotton factory of Rio de Janeiro, which supports a little city of its own under the shadow of Corcovado Mountain, has one of the most interesting exhibits in the Industrial Palace: cotton in every form and in all the stages of manufacture is attractively shown, so that one may gain an idea of the extensive enterprise represented. The "Industrial Campista," a thread and cotton cloth factory of Campos, Petropolis cotton factories, the Fabrica San Martino which makes linen cloth, and the Jute factory of São João, noted throughout Brazil for its products, are among leading exhibitors. As the Federal District alone has twenty-two cloth factories, making cotton, woollen, linen and silk fabrics, it is not surprising that the Palace of Industries contains a magnificent display. São Paulo has a wonderful exhibit from the silk looms of the Italo-Brasileira Company, which shows beautiful patterns in various goods, ribbons, braids, etc. Another São Paulo factory, the Crespi, whose products have won premiums at the International Expositions of Rome and Milan, exhibits exquisite fabrics from the cotton mills of Moóca. The woollen factory of São Bernardo has also a fine display. A Carioca *cordoalha*, or rope-making establishment, has a unique display, admirably arranged. One of the Petropolis silk factories is represented by an exhibit that attracts many visitors, looms being set up in

the palace with operatives at work weaving silken fabrics so that the public may see the process. The São Paulo section extends through several salas, in the first of which are the exhibits from cotton, silk, woollen and jute factories, the remaining rooms being used for a splendid display of leather goods, ceramics, and miscellaneous articles. The Santa Anna jute factory has a particularly elaborate and artistic display. This extensive enterprise, owned and directed by Count de Alvares Penteado of São Paulo, is one of the largest in South America.

The São Paulo exhibits are so complete and varied as to include every branch of industry. The Fabrica Votorantim of the Sorocabana district has a fine display of calicoes, muslins, etc., giving an excellent idea of the quality of work done in this large establishment that turns out more than ten million yards annually, all of which is consumed in the three states of São Paulo, Rio and Minas Geraes. Another industry, glass-making, is shown to advantage in the splendid exhibit of the Vidraria Santa Marina, founded by and now under the direction of the distinguished São Paulo statesman, Counsellor Antonio da Silva Prado. The Cerveja Antarctica Paulista has a handsome exhibit; and another interesting display is that of the Calçado Rocha, one of the largest shoe factories of Brazil. An important feature of the São Paulo section is the *palhoça* or thatched hut erected by the Model Farm of Piracicaba and covered with the fruits grown on the farm, the thatch being of straw and rice, with ripe



THE NATIONAL MUSEUM AN IMPORTANT CONTRIBUTOR TO THE MARITIME EXHIBIT IN THE PALACE OF INDUSTRIES.

clusters of fruit hanging from it and various cereals growing in the soil around it. In another sala are specimens of the rice grown at Moreira Cesar, on the Central Railway, by a system of artificial irrigation.

In the Minas Geraes exhibit of textiles and textile fibres, considerable interest centres around the products woven of the burity fibre and sent to the Exposition from the town of Prata. The burity belongs to the palm species, and its fruit makes a delicious compote, while the tree itself, like the famous traveller's tree of Madagascar, serves as a repository for water and is a benediction to thirsty wayfarers in the *sertão*. The state of Minas Geraes is rich in fibres and the manufacture of textiles is one of the flourishing industries of the state, especially of the southern part, where the rapidly growing city of Juiz de F6ra is situated. The Companhia Inglesa, of Juiz de F6ra, has a handsome display in the Palace of Industries, and among other Mineiro enterprises equally well represented are the factories of Cedro and Cachoeira, Viuva Mascarenhas and Filhos, Marzag6o and Taboleiro Grande. Silk culture is a growing industry in this state; the colonies Nova Baden and Rodrigo da Silva have a very creditable exhibit of cocoons and silk threads in the Palace of Industries. A beautiful quadrangular pyramid adorns the ceramic section of the exhibit from Minas Geraes in the Industrial Building erected by the Juiz de F6ra firm of Arcure and Spinelli; it has on one of its sides an ornamental escutcheon bearing the medals won at Turin, Milan and other

great fairs of Europe. The Ceramic factory of Caethé is represented with a superb collection of fine porcelain of delicate fabric and beautiful design.

In the Paraná section of the Industrial Palace an extensive and beautiful exhibit is made, with a unique feature, consisting of a miniature model of Iguassú Falls made of the fibres of the banana tree, some of these fibres measuring fourteen feet in length. Captain Domingos Nascimento, the author of this work, has devoted particular attention to banana culture, and especially to the employment of its fibre for textile purposes, as is already done by the Indians in the interior of Alagôas and other states, though in a primitive way. In Caethé, in Minas Geraes, a sacerdote, Monsenhor Domingos Pinheiro, has encouraged this industry among his parishioners and many beautiful laces and embroideries are made, as well as vestments for the Church. The possibilities of the banana fibre are shown by Captain Nascimento to be many and varied, including their use in manufacture of paper, etc. "Banana water" is used in the sertão in the ameliorative treatment of tuberculosis.

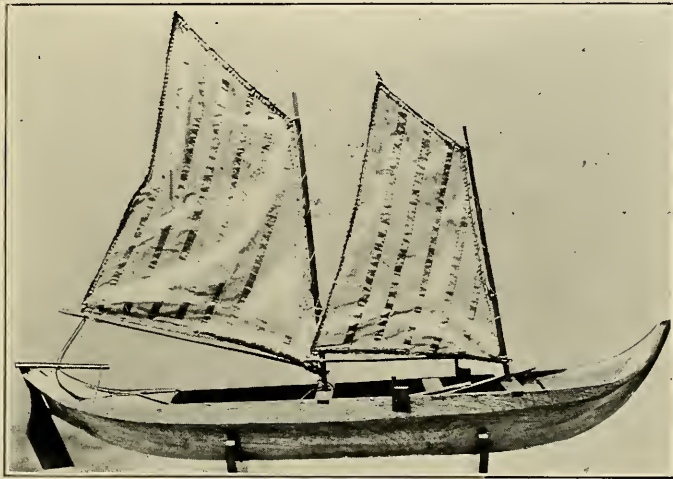
Southern Brazil contributes a very large share of the exhibits seen in the Industrial Palace. Rio Grande de Sul with its immense pastures, produces abundant wool, leather and similar articles for manufacturing purposes, and the Fabrica Alliança of Pelotas has a magnificent display of the products of the state. The Fabrica Balança, and the Porto-Alegrense Company of Porto Alegre have

also splendid exhibits, showing the progress of Rio Grande in the manufacture of cotton and woollen goods. It is the fourth state in Brazil in population, having about a million and a half inhabitants, and is one of the richest and most progressive of the union. Minas Geraes, São Paulo and Bahia have larger populations than Rio Grande do Sul, but their territory is larger, and their location favors immigration, being in the immediate vicinity of the national capital and chief seaport.

Bahia, the earliest settled of the Brazilian states, has a population of two and a half millions, and its products include everything grown in tropical and semi-tropical latitudes. No country is richer in fibres, and the textile manufactures of the state which are exhibited in the Industrial Palace prove how enterprising the Bahians are in utilizing the resources of their state. The City of Bahia has a hundred and seventy factories, and some of the largest cotton mills in South America. The exhibit of the Emporio Industrial do Norte is particularly handsome; this enterprise employs nearly two thousand workmen, who live in the "Villa Operaria," a town by itself, governed and protected by the company, and supplied with free schools, churches, etc.; fifteen million yards of cloth are made annually in this establishment. The Companhia União Fabril, the Progresso Industrial, Fabril de Fiaes and others also have beautiful exhibits.

To the foreigner, especially, a visit to the Industrial Palace is apt to bring a succession of surprises. Some of

the best exhibits are from states of which he has never heard; and as he has not supposed there was anything so progressive in South America outside of the capitals and the larger seaport cities, it is a revelation to see such evidences of industrial activity as are here shown by the smaller or the more remote states. Parahyba do Norte,



NATIVE CRAFT OF PARANAGUÁ.

a small state north of Pernambuco, has about two hundred exhibits in the different Federal pavilions, and the textile fibres, skins of wild animals, leather articles, etc., shown by this state in the Industrial Palace are of great variety and interest. Alagoas, the great cotton state, Rio Grande do Norte, with its many varieties of textile fibres, Ceará and Piahy, also rich in textiles, Maranhão, with its

extensive cotton factories, and Pará and Amazonas, the equatorial states, famous for many industries, are represented in both the Central and the Industrial Palace, with important exhibits.

The Central sala of the Palace of Industries, at the right of the main entrance, is decorated with maritime objects, such as belong to the trading and fishing craft along the coast. The National Museum contributes many interesting models and specimens of native manufacture of this class, which is distinctively Brazilian, and possesses the attraction of variety, since nearly every state on the sea border has its own style of craft. The whaling boats still used in Santa Catharina and Bahia are different from the *jangadas* of Pernambuco and the *vampiros* of Pará, and the canôas (canoes) of Rio are not at all like the *garoupeiras* used in the *igarapés*—as the small streams are called—of the Amazon.

The display of *viaturas*, or vehicles, is a most interesting and instructive feature of the Exposition, as it includes not only all kinds of primitive craft, but models of the best ships in the trade between Brazil and foreign countries today. The Royal Mail Steamship Company which has a magnificent line of new passenger steamers between Southampton and Brazil, exhibits a model of the "Araguaya," one of the largest, a floating palace. The Pacific Steam Navigation Company and the Lamport and Holt Line have interesting exhibits, the latter being the oldest in the Brazilian service from New York. Its fine new

steamers "Velasquez," "Verdi," "Vasari," and "Voltaire" make the voyage from New York to Rio de Janeiro in sixteen days. The Lloyd Brasileiro Company, the national line of Brazil, has also a splendid exhibit in the Pavilion de Viaturas; this line has a direct passenger service between Brazil and New York, calling at the chief ports of Brazil as far north as Pará, at the mouth of the Amazon River. From Pará to New York, the run is made in eleven or twelve days, calling at Barbados. A galley ship with fourteen oars, manufactured in the Caneco shipyard of Brazil is exhibited in the Pavilion de Viaturas, and recalls the style of transport in use a hundred years ago when the international trade of Brazil was established by the opening of its ports to foreign trade, the event celebrated by the present Exposition.

*B*RAZIL'S chief source of wealth is agriculture. Its mineral products, though many and of great value, represent but a small share of the national revenue and provide occupation for only a minor portion of the population. The economic problems of Brazil are chiefly such as grow out of the needs of an agricultural people, to whom the most important questions, so far as material well-being is concerned, are connected with their harvests, the securing

of labor in their fields, the improvement of farming methods and the acquiring of perfect facilities for transporting their products to market. The measure of material progress made in Brazil within the past ten years may be judged by the success with which these questions have been met and solved. And the evidence is best seen in the National Exposition of 1908, where results show progress in every industry that is based on the development of agriculture. In the Central Palace and the Palace of Industries, every state of Brazil has exhibits which indicate the advancement made along this line, and in each exhibit there is something to show the influence of modern enterprise and of a scientific study of the best methods of treating the soil to promote its fertility.

The National Society of Agriculture has done a great deal to stimulate industrial development in Brazil. One of the most interesting features of the Exposition was the assembling of the second Agricultural Congress, which was inaugurated on the 13th of August, His Excellency President Penna, being present on the occasion; Dr. Miguel Calmon, Minister of Industry, Transportation and Public Works, directed the session as honorary president. All the members of the Agricultural Committee of the Exposition were present and included Dr. Domingos Sergio de Carvalho, president, General Jacques Ourique, and Senhores Alfredo Rocha, J. Barbosa Rodrigues, Leoncio de Carvalho, Orville Derby, and Americo Ludolf; the committee of the Live Stock Section also attended,

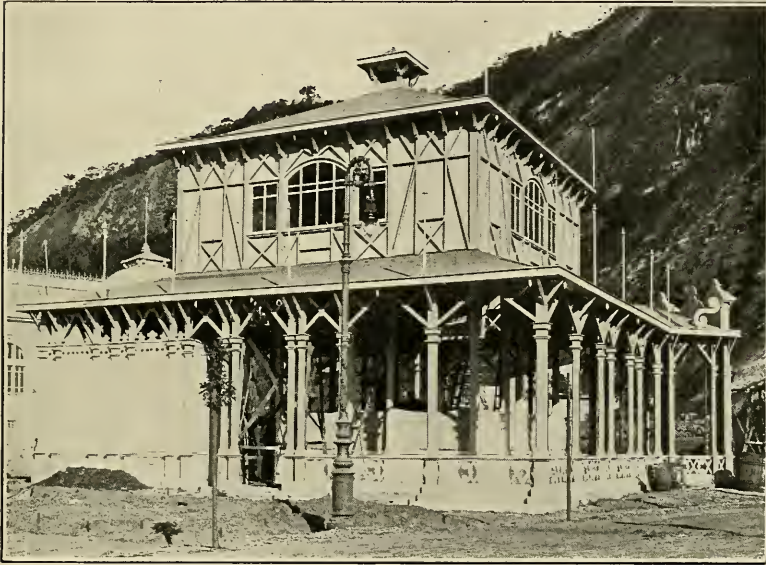


PAVILION OF THE NATIONAL SOCIETY OF AGRICULTURE.

including Dr. Fernando Mendes de Almeida, president, and Senhores Carvalho Borges, Miguel de Carvalho, Vaulo de Frontin, Frederico Smith de Vasconcellos, Ernesto Antonio de Lassance da Cunha, Julio Cesar de Oliveira, Julio Pimentel and Francisco Canella. Dr. Calmon opened the the Congress with a congratulatory address, comparing present conditions with those which prevailed when the first Congress met in 1901, under less auspicious circumstances. Dr. Wenceslao Bello, president of the society, followed Dr. Calmon and expressed the sentiment of the agricultural class who recognized with gratitude the efforts of the government in behalf of their interests. Not only the Federal government but most of the State governments have shown an active desire to promote agricultural development by favoring all efforts directed toward its improvement. Agricultural implements are admitted almost free of duty; immigrants are encouraged to make their homes in rural districts where labor is scarce and the demand is urgent; and new railways are constantly being built to provide better means of transportation between the *fazendas*, or plantations, and the seaports or large centres where produce finds a market.

São Paulo has taken the lead in fostering scientific agriculture, and the record of its achievement in this respect is altogether surprising and remarkable. During the administration of Dr. Jorge Tibiriça, when Dr. Carlos Botelho held the portfolio of agriculture, the progress in everything relating to farm interests—the practical training

of farmers, the establishment of farming colonies, the improvement of live stock, etc.—was phenomenal. And this progress has continued under the present government, at the head of which is Dr. Albuquerque Lins, with Dr. Candido Rodrigues as Secretary of Agriculture. The



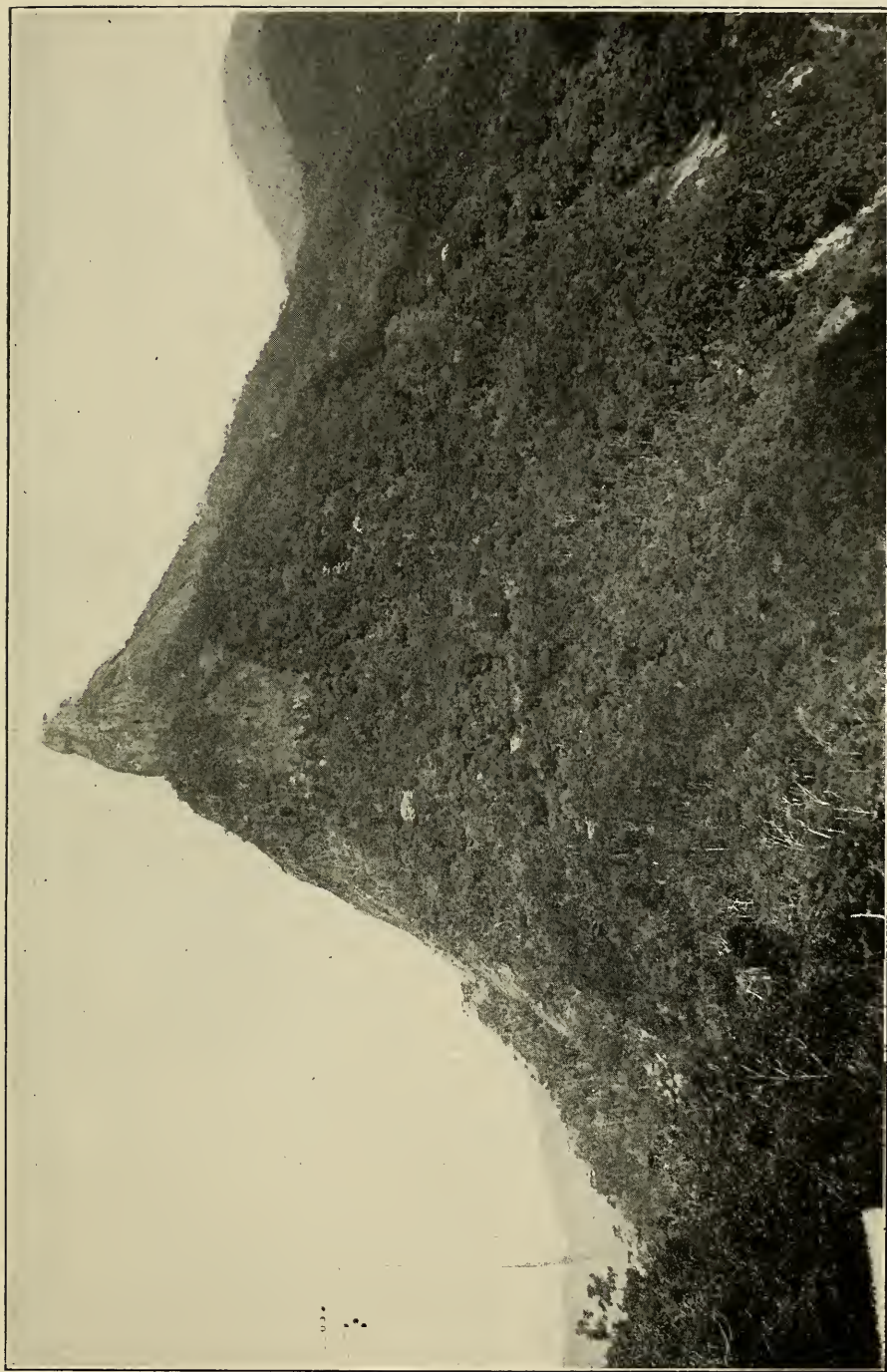
PAVILION FOR THE EXHIBIT OF COFFEE AND CACAO.

practical school of agriculture at Piracicaba, known as the “Luiz de Queiroz” school, and the Model farm attached to it, are flourishing institutions maintained by the state; their exhibit in the Palace of Industries is one of the finest displays at the Exposition. Dr. Carlos Botelho, whose opinions on everything relating to agriculture and live

stock are esteemed of great value because of his large and varied experience in these questions, addressed the Congress on "The Action of Governments in Increasing Rural Wealth," and explained why it is necessary to give government support to experiments which have for their object the improvement of the live stock interests of the country, and the development of its agriculture. He gave a resumé of the work done by the São Paulo government in its Posto Zootechnico Central and in its agricultural schools, and showed the great advantages to be gained by a systematic selection of the best specimens for propagation on the pastures and the plantations of the state. São Paulo is active in propaganda work, and the office of the Secretary of Agriculture is headquarters for the distribution of literature on subjects relating to farming, cattle-raising, bee-keeping, and kindred enterprises; the number of pamphlets and books sent out last year was a quarter of a million.

on the rich pasture lands of southern Brazil. The Granja de Pedras Altas, an immense estate owned by Dr. Joaquim Francisco de Assis Brasil—formerly Brazilian Minister at Washington—is represented with a display of magnificent animals including five thoroughbred Devon bulls. Dr. Assis Brasil has a model ranch about a hundred miles from the port of Rio Grande do Sul, on the line of the railway which connects that city with Bagé, in the southern part of the state, and only ten miles from the Uruguay border. It is located on the rolling hills of Cochilla Grande, which form a ledge dividing the basin of La Plata from the streams that flow into the Lagôa dos Patos and the Merim Lake; and its elevation, fourteen hundred feet above sea level, particularly adapts it to the purposes of stock-raising, which is carried on in accordance with the most modern scientific ideas. The Granja (Grange) is a beautiful property, having, in addition to extensive pastures, a splendid farm, gardens, orchards, and a large park, in the midst of which are the family residence and other buildings occupied by the owner and his dependents. In the library of the Grange are thousands of volumes treating of agricultural science in all its branches.

Another important exhibit is sent by Augusto Pereira de Carvalho, of Sant' Anna do Livramento, in Rio Grande do Sul, including pure Durhams, of four years, two years, and one named "Edison" only fourteen months old, all fine specimens. Sant' Anna do Livramento is situated



VIEW OF CORCOVADO, SEEN, FROM THE EXPOSITION GROUNDS.

in the heart of the best pasture lands of the South, and its cattle are unsurpassed in form and weight. Dr. Pedro Simões Pires exhibits several fine Hereford bulls from this district, and José Luiz Pereira also of Sant' Anna do Livramento, sends pure Durham cattle and Rambouillet sheep. From the same region are shown thoroughbred horses; Colonel João Francisco exhibits many superb animals, including a pure-blooded Orloff stallion, an Anglo-Russian mare, Rambouillet and Romney sheep, and creole oxen, cows and sheep. All these animals were bred in Rio Grande do Sul. In addition to horses and cattle this state sends also fine poultry of English stock, ducks, geese, and a number of carrier pigeons.

Minas Geraes, which is famous for its dairy products, has a notable exhibit in the live stock section. From the famous *fazenda* of Tanque, in the municipality of Entre Rios, Colonel Joaquim Pacheco de Rezende sends the choicest of his immense stock of horses, cattle, sheep and goats. This estate belonged for half a century to a noted cattle-raiser, Cassiano Campolina, who devoted constant efforts, during all that time, to the improvement of the national types of live stock. After his death some years ago the property passed to the present owner, who has continued the labor of his predecessor, and can show, as a result of scientific selection, a magnificent stock farm, with hundreds of horses, and cattle of fine origin and breeding, born and bred on the Tanque *fazenda*. In addition to the native bred horses, there are, on the



THE SUMMIT OF CORCOVADO.

estate, several thoroughbreds of European races, including the Percheron, and some English race horses. Not only is the Tanque estate one of the most important in Minas Geraes, but it ranks among the leading stock farms of Brazil.

The Andrade *fazenda*, in Oliveira, State of Minas Geraes, is also noted for its fine stock, of which several specimens are exhibited; and the districts of Uberaba, Araguary, Leopoldina and Caethé are represented with an admirable display. The president of the state of Minas Geraes, Dr. João Pinheiro, has a number of handsome Arabian horses the Exposition, from his estate in Caethé. A superb horse is shown among the exhibits from this state, "Sul de Minas" which has won premiums at many fairs, and another, a creole, owned by Antonio Pereira de Araujo of Porto Novo do Cunha, is valued at two thousand dollars. Beautiful specimens are exhibited from Além-Parahyba, and a handsome present, sent by one of its citizens to General Hermes da Fonseca—and exquisitely wrought bit and bridle,—is much admired at the Fair. The rearing of thoroughbred goats is an important pastoral industry of Minas Geraes, Colonel Vicente Macedo, a well-known stock-raiser, having devoted much attention to its development; he has five hundred goats of various races, valuable for their milk, wool or meat, brought from the Alps, and other noted haunts of the best species. The Angora goat thrives well on the highlands of Minas Geraes and yields an abundance of fine wool.

São Paulo's exhibit in the live stock section is, like everything else from this state at the Exposition, complete



A PATHWAY IN SYLVESTRE.

and of great interest. It consists of sixty heads of cattle of superior race and breeding, which attest to the efficient

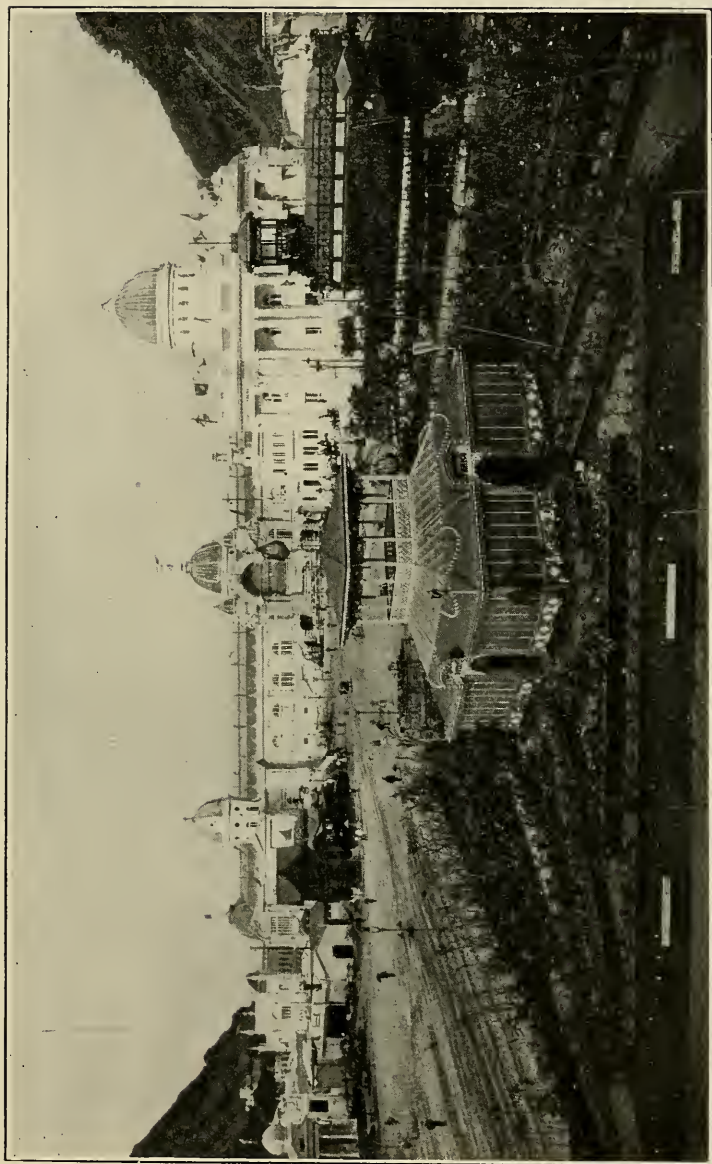
character of the scientific labors put forth by the directors of the Posto Zootechnico to elevate the standard of the stock-raising industry in the state. The latest statistics give São Paulo two and a half millions of animals on its great pastures and farms, representing fifty million dollars in value. The importation of the best stock from Europe, Durham, Jersey, Devon and other types of cattle, the best English horses, sheep of pure race, etc., has been found most necessary to the improvement of native stock, and results have proved altogether satisfactory from an industrial and economic standpoint.

Not only from the central and southern states are the live stock exhibits surprising in quality and variety, but the cattle sent from the tropical states of the north, from Pará, Amazonas, Goyaz and Matto Grasso, are of splendid appearance and attract general admiration. Goyaz is a great cattle-producing state, and Piauhý, one of the most northern of the Brazilian states, has pastures unsurpassed by any in the republic, from which many superior specimens have been sent to the Exposition. Among the finest animals seen in the states are those exhibited from the *fazenda* of the Baron de Paraná.

THE development of scientific agriculture in Brazil has led to a demand for better machinery, and within the past few years the manufacture and importation of agricultural implements and of machinery of all kinds has greatly increased. In the machinery pavilion of the Exposition—a quadrangular edifice near the Central Palace—all kinds of implements and mechanical devices are exhibited, conspicuous among them being the various machines used in the elaboration of coffee. The exhibit of Arens and Company of Jundiahy, in the State of São Paulo, is one of the most interesting and complete of its kind, showing machinery for preparing coffee, rice, millet and other products for the market; this large establishment has its own foundry, blacksmith's shop, saw-mill, carpenter's shop, etc., and is provided with machinery for drying and extracting the coffee bean, for making manioc flour, for crushing sugar cane, and for other processes, in which more than a hundred operatives are employed. The Machard Company of Campinas exhibits machinery for preparing coffee, and from the Progredier workshops of São Paulo several machines are shown for separating coffee; the "Amaral" machine, made by this firm, is a remarkable invention, occupying only two square metres of space and yet performing all the complicated work of preparing coffee for market from the berry as it is picked off the tree to the coffee bean placed in the sack

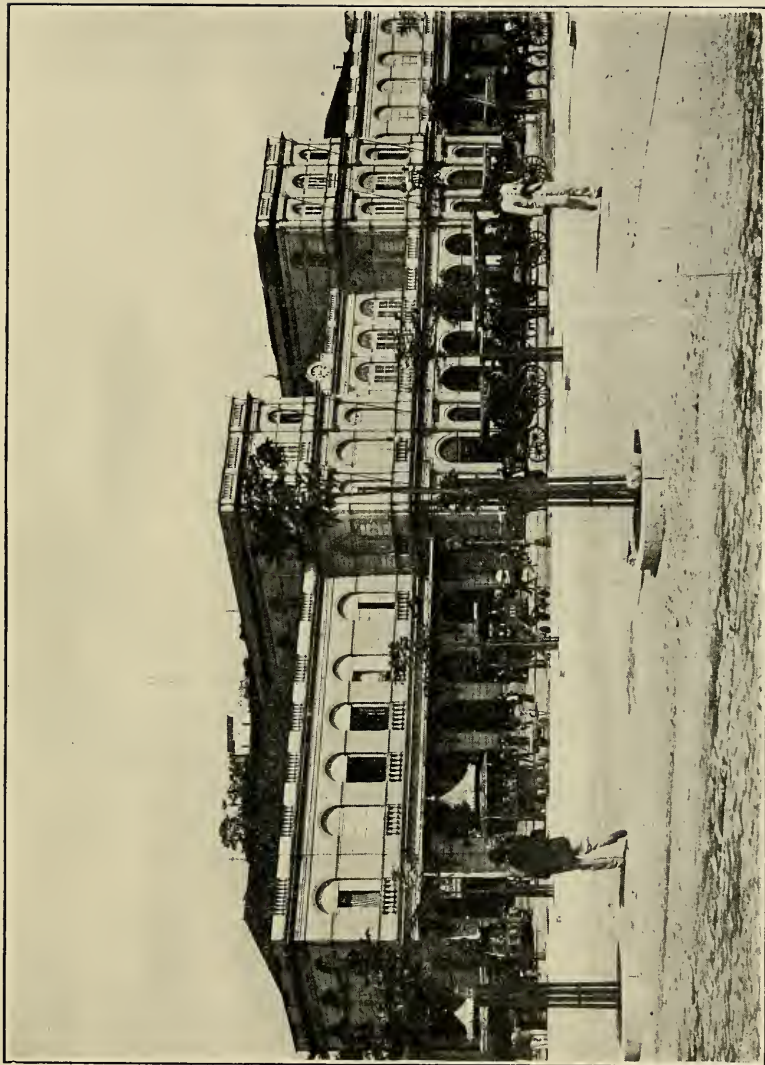
ready for shipment. Another simple yet complete machine for the same work is an invention of Senhor Paulo Telles, of São Paulo, and a very useful drying machine is the invention of Dr. Augusto Ramos. Herm. Stoltz and Company of the Federal District exhibit a new rice mill, making two hundred pounds of clean rice per hour, and machinery for planing woods, as well as locomotives and various materials for purposes of construction. The Companhia Mechanica e Importadora of São Paulo has an interesting exhibit of its machines for preparing coffee, and for other products of its great foundry. Hopkins, Causer and Hopkins' exhibit the newest farm and dairy machinery and Haupt and Company have electrical motors, machines for making chocolate, typographic machines and all kinds of utensils for chemical, nautical and other purposes.

The exhibit in machinery is arranged in four wings of the building, one of which, is entirely occupied by the Condor factory with a display of its various machines used in making shoes. This important enterprise is one of the most successful in Brazil and its shoes are worn in the army, the navy, the police corps, government schools, etc. The exhibit of the Calçado Condor is very artistically arranged. In this pavilion many minor implements of native or foreign manufacture are shown, such as ploughs, cultivators, and other farm tools. An Alabama firm, of the United States, exhibits a machine for elaborating cotton which is much admired.



A VIEW OF THE MAIN BUILDINGS NEAREST THE SEA.

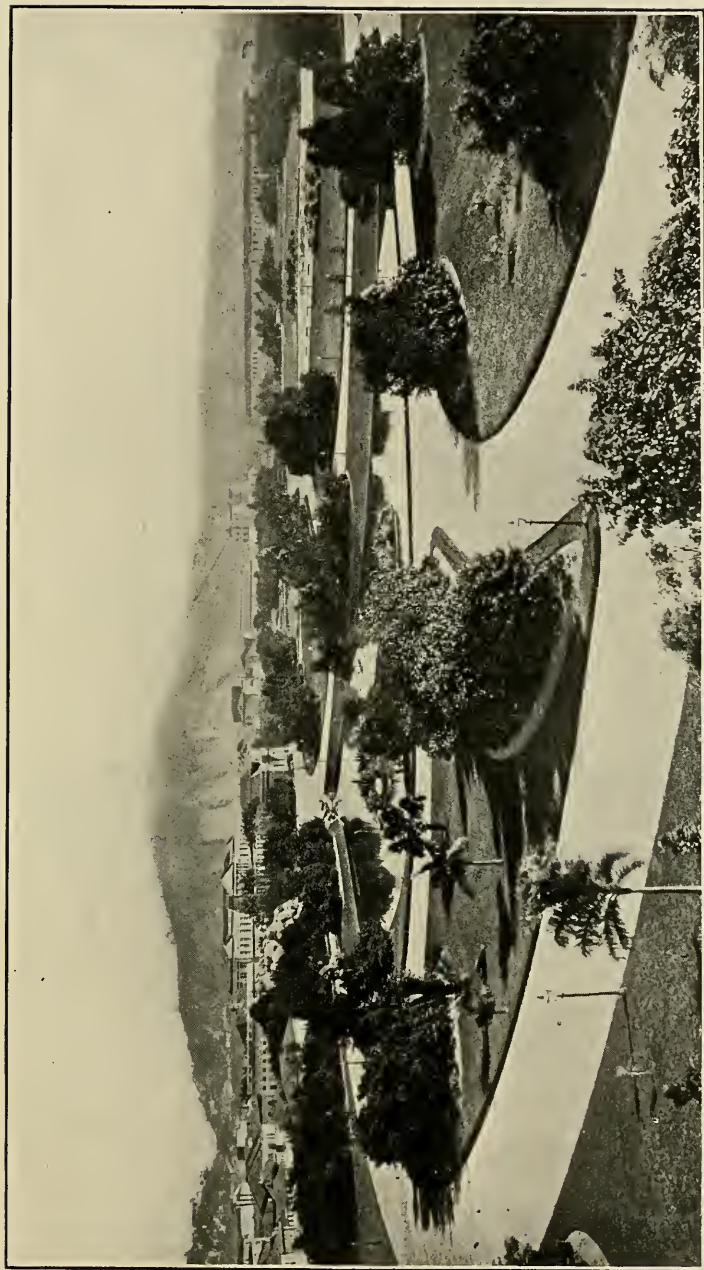
Near Machinery Hall, at a short distance from the entrance to the Exposition grounds, stands the pavilion of the Central Railway of Brazil, in which are exhibited the machinery and manufactured articles used in the construction work and rolling stock of one of the greatest railways of the republic. The exhibit is confined to materials of Brazilian origin and to objects made in the country, and includes hundreds of interesting specimens of work done in the machine shops, foundries, and other establishments of the company. Models of engineering construction are shown, such as a miniature reproduction of the cement tunnel through the Serra da Mantiqueira and a model of the cement wall of the elevated line between São Diogo and São Christovão, as well as the *fac-simile* of a bridge over the Lavado River, and a model in miniature of a branch of the Ouro Preto line, with ballast of marble. A visit to this building is a revelation to those who are unacquainted with the degree of progress made in railroad building in Brazil. Here are shown many objects in cast iron for use on the railway: trucks, car-wheels cast from the iron of the Ipanema mines in São Paulo; lanterns, hydraulic pumps, machines for switching, etc., made in Palmyra and Barra; and a chest fitted up with all necessary apparatus for extinguishing a fire, made similar to those used in the United States. It is particularly interesting to see the different kinds of cars that run the Central Railway; they are exhibited in miniature, and show one-half in skeleton, so that the process of



RIO STATION, CENTRAL RAILWAY OF BRAZIL.

construction may be understood. Small copies of locomotives, employed for passenger and freight traffic are exhibited, and a fine collection of large photographs shows many features of railway building that could not be demonstrated in a small space. Telegraph apparatus, made in the office of the company, and a complete installation of the Adel automatic block—the invention of a Brazilian engineer, for whom it is named—as well as treasured relics of the earlier days of the system, are among the interesting features. The School of Locomotive Apprentices has a display of its work, showing the course of training pursued; and exhibits are numerous which give an idea of the construction of special cars, cars of inspection, observation cars and other work designed to contribute to the efficiency of the service and the luxury provided for its patrons.

The Central Railway is owned by the Federal government of Brazil. It connects the Federal District with Minas Geraes by two trains daily each way between the national capital and the Mineiro metropolis, Bello Horizonte, the trip requiring ten hours. Branches extend to various other points in the states of Rio, Minas Geraes and São Paulo, and two trains run daily each way between Rio de Janeiro and the city of São Paulo. The São Paulo route lies across the Serra do Mar, or Coast Range of mountains, the train climbing to the summit through tunnels and across viaducts that represent herculean feats of engineering and attest the skill and courage of the



PRAÇA DA REPÚBLICA, RIO DE JANEIRO, IN FRONT OF THE CENTRAL RAILWAY STATION.

constructing chiefs of the enterprise. Every comfort is provided for travellers, the service including elegant sleeping cars and dining cars, similar to those used in North America. The headquarters of the railway in Rio are located in the Central Station, a handsome and spacious edifice, occupying an entire square in the southwestern section of the city. The Central was the first Brazilian railway constructed by national enterprise and engineering skill. It was first opened to traffic in 1858, between Rio and its suburb Belem, thirty miles distant; a few years later it was built across the Serra do Mar, under the name of the "Dom Pedro II. Railway," which it retained until the inauguration of the republic when it was given its present title. The "Central," as it is familiarly known, has a trackage of over a thousand miles, extending into the heart of the rich gold-mining region of Minas Geraes, and crossing the sugar lands, rice fields and coffee plantations between the Federal metropolis and the Paulista capital. This railway has three tracks for ten miles out of Rio and double tracks several miles further. Seven trains daily leave the capital for the junction of the São Paulo and Minas Geraes divisions, four run to Juiz de F6ra, and Barbacena on the Minas Geraes branch and two cover the entire route in São Paulo and Minas Geraes each way. Brazil has about twenty thousand miles of railway in operation, and ten thousand miles of new lines and extensions under construction. The Federal capital is the starting point for the Central and the Leopoldina

routes, and through these lines is in direct communication with the principal railways of the country, most of which form lines of the chain that is being rapidly completed to connect all the states from the extreme north to the southern boundary of the republic.

NOT only have all the States of the Union co-operated with the Federal government to make the National Exposition of 1908 a success, but several of them have shown their interest and sympathy by erecting handsome buildings which are a most important contribution to the artistic beauty of the Exposition City, and to its general attractiveness. One of the handsomest of these buildings is the official pavilion of the Federal District. It occupies an advantageous location, in the circular *praça* that marks the centre of the grounds. Behind the building towers the Morro de Babylonia, making an effective background for the pure white palace with its beautiful dome rising above the pillared walls. The architect, Dr. Oliveira Passos, has combined solidity with simplicity in the construction of this building which attracts immediate attention by these conspicuous features. No sculptured figures or other ornamentation appear on the exterior of the edifice, the beauty of which lies in its graceful design and the harmony of its supporting pillars. Above the portico

are the arms of the municipality of Rio de Janeiro, and the capitals of the pillars are ornamented with a female head, which symbolizes the Brazilian Republic. The interior is decorated in accord with the style of the building, elegantly and without elaborate adornment. The two stories of the palace have each a grand sala, with a number of smaller rooms opening from it. The main hall of the first floor is occupied by exhibits of a special character, relating to the educational progress of the District, to the history of its development as shown in its interesting archives, and to statistical and other documents of great importance. In the central sala of the floor above, conferences are held and receptions are given by the Prefect, General Souza Aguiar, and his charming family, to distinguished visitors.

The inauguration of the Federal District palace took place on the evening of the 15th of August and was the occasion of many festivities. The Exposition grounds were ablaze with light, the building that was to be inaugurated shone resplendent with a thousand luminous jets, and fireworks shot into the sky from a hundred points. The President of the Republic, Dr. Affonso Penna, arrived a few minutes after eight o'clock accompanied by his military commander-in-chief, General Mendes de Moraes; he was received by General Souza Aguiar, Dr. Miguel Calmon, Dr. Alfredo Pinto, chief of police, Dr. Cavalcante of the Federal Supreme Court, and the Federal District Commissioners of the Exposition, Dr. Alfredo Graça Couto

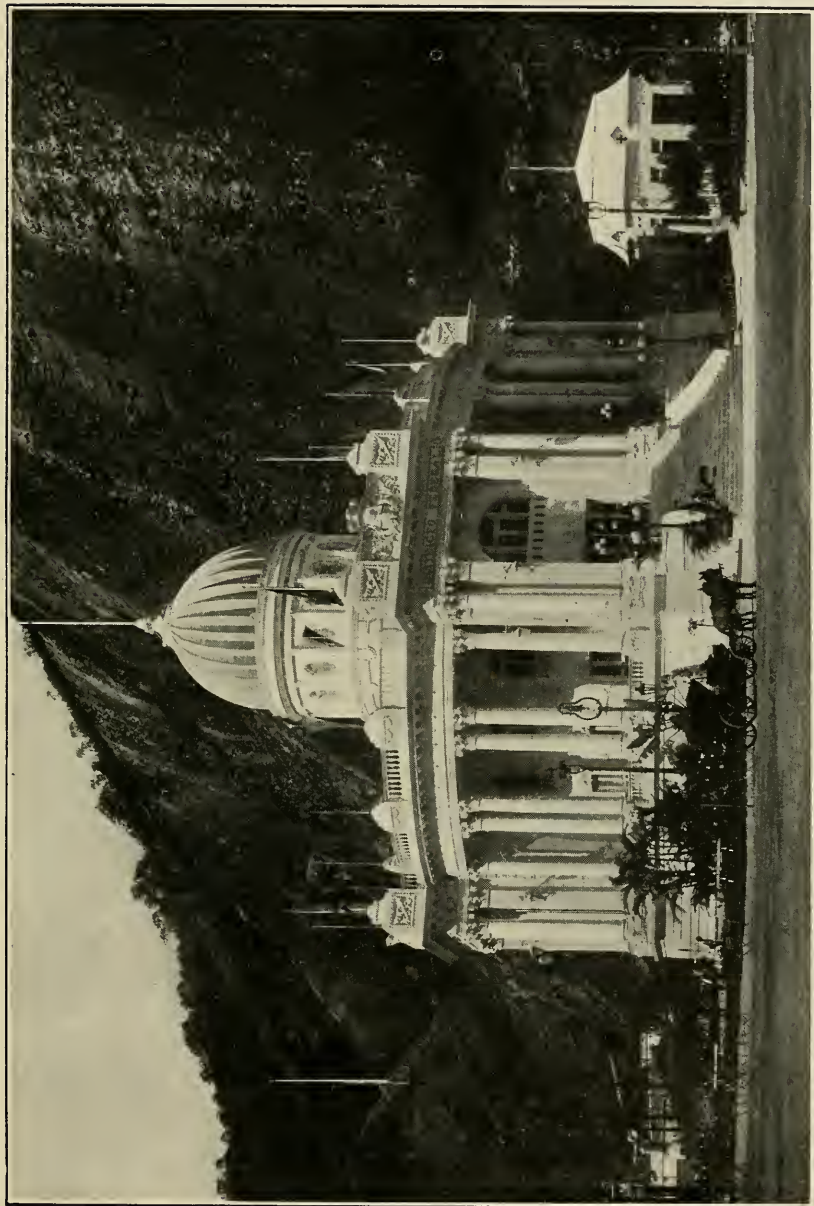


EXHIBIT BUILDING OF THE FEDERAL DISTRICT.

and Count Candido Mendes de Almeida. Bands of music played the national hymn, the national guard opened a pathway for the president through the crowd of admiring onlookers, and, as His Excellency ascended the stairway of the grand entrance, an electrical design flashed the words *Salve, Affonso Penna*, in the national colors of Brazil. Upon entering the main hall the president was saluted by one hundred and forty students of the Girls' Professional Institute, who formed a double line the length of the room through which President Penna passed to the staircase leading to the second floor. Here the formal ceremony of inauguration was performed, and the president left the building to visit the exhibits of the Federal District in the Central Palace, the Palace of Industries, Machinery Hall, the Live Stock Pavilions and elsewhere.

The Board of Public Instruction of the Federal District has two complete exhibits in this building, one of which is from the primary school and the other from the kindergarten or *Jardim da Infancia*: in these exhibits are text books, furniture and school work, classes being held also, for the purpose of showing the methods of instruction employed in the schools of the capital. The Boys' Professional Institute exhibits handsome specimens of furniture made by the pupils and showing exquisite inlaid work in various colored hardwoods of the country. Among the most beautiful of these pieces is a *prie-dieu* of carved *jacaranda* wood, with a cushion of embroidered silk, the latter worked by pupils of the Girls' Professional Insti-

tute. Very elaborate and delicate workmanship is shown by the Boys' School in bookbinding and printing, and other crafts. The Girls' School exhibits embroideries,



POLYTECHNIC SCHOOL OF THE FEDERAL DISTRICT.

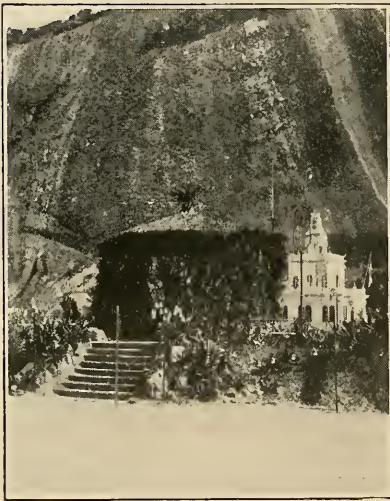
artistic designs, drawings; and, in a temporary kitchen established for the purpose, the training of its pupils in the housewifely art of cooking is exemplified. The Souza Aguiar School, founded by the Prefect, has an interesting exhibit of wood turning and carving.

The administrative service of the Federal District is represented in the exhibition of charts and diagrams showing the statistics of the capital, as gained through the labor of its various departments.

A very interesting document, which belongs to the archives of the prefecture of Rio, is placed on exhibition

in the palace of the Federal District. It is the original copy of the Register of Municipal Lands, in which appears the conveyance of lands hundreds of years ago and the plan of the city as it was made in 1753. Another interesting historical relic exhibited in the palace of the Federal District is the ancient standard of the Senate. In addition to this valuable object are shown royal decrees of the time when Brazil was a province of Portugal, a copy of the

Constitution demanded by the Cortes of Portugal in 1824, a book of gold, the *vara*, or rod of authority carried by the King's steward, and other treasures.



PAVILION OF FLORA AND FAUNA.

The success of the Federal District exhibit is due to the experienced knowledge of those having this work in charge. The Prefect, General Souza Aguiar, had charge of the Brazilian exhibit

at the Exposition of St. Louis and has been identified with work of this kind in Europe; Dr. Alfred da Graça Couto, of the Federal District Commission, was associated with General Souza Aguiar at St. Louis and has had much experience of this kind; Dr. Olavo Bilac, the Brazilian

poet, organized the pedagogical exhibit and proved that he has genius in this branch of mental activity as well as in verse-making; and Dr. Julio Furtado, inspector of shrubbery and gardens, has established a complete exhibit of the flora and fauna of Rio in the pavilion adjoining the palace of the Federal District.

The pavilion of flora and fauna is a charming little chalet built of the guarabú and peroba woods of Brazil. In it are shown many beautiful specimens of the arboriculture of Rio, and also models of the fish and game found in the vicinity. The rivers and bays of Rio abound in fish of various kinds, and it is interesting to see a collection of models showing the form and size of the chief varieties. A large aviary adjoining the pavilion of flora and fauna, is much visited; it is built in the form of a Chinese kiosk, occupies an area of fifty square feet, and stands twelve feet high. The exhibit of canaries is one of the most interesting of the Exposition. In accordance with the game laws, it consists exclusively



FOUNDATION STONE OF RIO
DE JANEIRO.

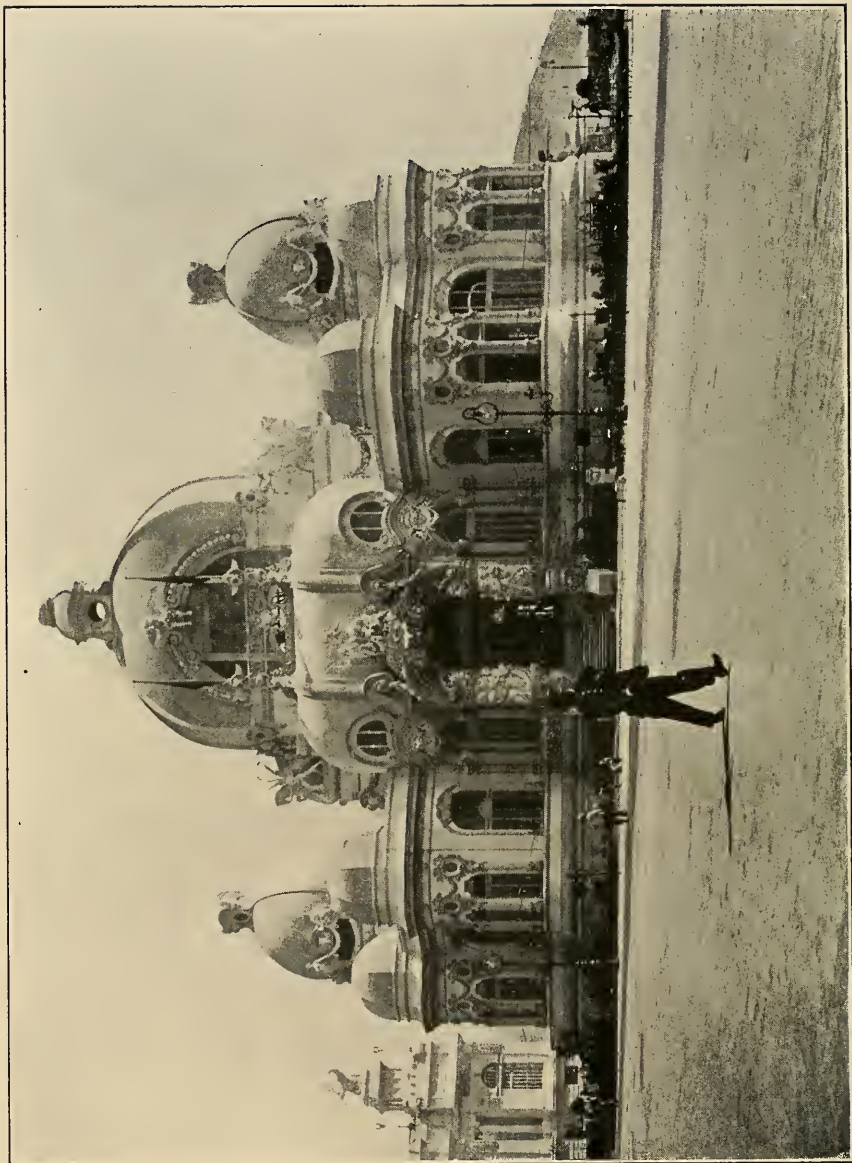
of native birds born between March, 1907, and February, 1908; the Canary Exhibition Society sends fifty-four



STATUE OF THE VISCOUNT DE RIO-BRANCO IN
THE FEDERAL CAPITAL.

birds, belonging to twelve of its members. The pedigree and history of these birds is printed on silk handkerchiefs, which are distributed as souvenirs.

THE largest and most elaborate in construction of the State buildings of the Exposition is the São Paulo pavilion, which covers about twenty thousand square feet and occupies a prominent place near the main avenue of the Exposition grounds. The architect of this edifice, Dr. Ramos de Azevedo, is a resident of São Paulo and has already distinguished himself by his artistic genius; São Paulo theatre and other notable buildings of that city were designed by Dr. Ramos de Azevedo. It must be said of the edifices of the Praia Vermelha that the influence of the voluptuous South on the national taste may be divined; the architecture is, with a few notable exceptions, more suggestive of oriental than of European traditions. The São Paulo pavilion gives a note of lavish hospitality to the Exposition City; it is not only spacious but open to all the world, with its great entrances and its many large and inviting windows. The commission has shown taste in the arrangement of the various salas, and the interior as well as the outside of the building has been made attractive to visitors. The principal entrances are located on opposite sides of the pavilion, which overlooks the sea on one side and the park on the other. The stairways are of marble and conduct to a handsome vestibule of oval form, through which visitors pass to the main hall or "grand sala." This sala is used for social reunions, lectures and



THE SÃO PAULO STATE BUILDING.

receptions, having at one side a raised gallery to serve as a tribune. Between this hall and the octagonal salas, galleries and alcoves which are at the extreme corners of the pavilion, the administrative directors have their headquarters in well-appointed offices. The São Paulo commissioners at the Exposition, Dr. Carlos Botelho, and Dr. Antonio Barros Barreto, are both so closely identified with the economic progress of their state that their labors in behalf of the São Paulo exhibit at the present Exposition are but another form of the ceaseless activity and energy each is constantly directing toward the realization of lofty aspirations for the glory of his beloved state.

The allegorical decorations of the São Paulo building are designed to emphasize the richness of its flora and fauna and the progress of the state in agricultural development. Above the portico of the principal entrance the decoration represents the River Tieté (whose waters flow in an undulating tide over the volutes of the arch) in the form of a youth conducting to the sea a group of the fauna of that region; above the entrance on the opposite side of the building the same river is represented at its source by a symbolical group of bacchantes dancing around a sleeping faun who is finally aroused by their music (the music of nature) and, waking, follows singing the same joyous song that Nature sings everywhere. From the spirals and volutes of the arched portico hang garlands of fruits and flowers; and two large sea shells symbolize the maritime wealth of the state. The supporting pillars of

the arch are adorned with female figures representing the sixteen leading cities of the state which have contributed to the success of the Exposition by sending important exhibits. The harmony of the decoration is remarkable, and impresses one with a sense of its artistic beauty. As the visitor passes into the grand sala, the pleasing impres-



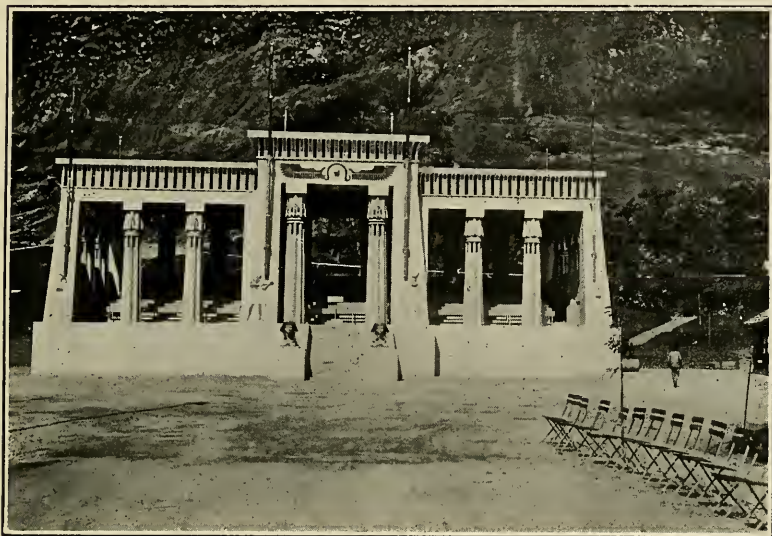
PAVILION OF FISH AND GAME.

sion is heightened by the evidences of good taste seen in its adornment. In the gallery surrounding this sala are exhibited paintings by São Paulo artists of note and large photographs of scenes in different sections of the state. In the inner halls and galleries that open on the grand sala, the state govern-

ment presents an exhibit which is an epitome of its work in the various branches of administration.

The Polytechnic School of São Paulo gives a demonstration of its practical work, pupils showing the results

of their studies in architectural designing, in mechanics, in chemistry, and in physics, agriculture, and in manual training as seen in carpentry, metal working, and similar occupations. The Normal School has a splendid exhibit;

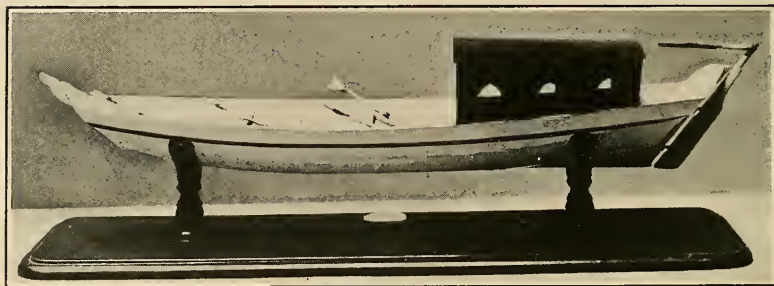


EGYPTIAN HALL.

this institution was founded in 1846, suppressed in 1867, reopened in 1875, and again closed in 1878, being opened finally in 1880 from which date it has continued until the present time, though it was completely reorganized in 1892 and placed in charge of a North American teacher of distinguished ability. It is now installed in a magnificent edifice in São Paulo and gives a four years' course in Normal training: annexed to the Normal

School is a kindergarten in which the Froebel system is taught.

Not only is considerable space given to the school exhibits in the São Paulo pavilion, but the sanitary service of the state is described with many interesting exhibits. The Board of Sanitary Service is a dependency of the Secretary of Interior: the state is divided into twenty-four sanitary districts, each of which has at least one physician inspector, some having as many as ten or



SMALL CRAFT USED ON THE COAST.

twelve; the Sanitary Service superintends disinfecting the lazaretto, and all matters relating to public hygiene and sanitation. The working of the police system is explained in charts and by means of instructive exhibits. The police force of the state numbers five thousand men, divided into two squadrons of cavalry, four battalions of infantry, a corps of two companies of firemen, a civil guard of six companies and a section of hospital nurses. The cavalry, fire brigade and one company of infantry

guard the capital of the state, the rest protecting the public in the interior towns. The police service is supplemented by the correctional colony and the Disciplinary Institute of the State, the first for the treatment of vagabonds and the second for the training of abandoned and vicious minors. Both of these institutions have exhibits of the work done by their inmates in various kinds of handicraft.

In every feature of the exhibits seen in the São Paulo building, there is evident the serious purpose and the conscientious and able administration of the government. The wonderful progress seen in every department of state affairs could only be possible under conditions that foster confidence and stimulate patriotic effort among the people.

AS the most populous and one of the largest and richest States of Brazil (covering 222,000 square miles of fertile land), Minas Geraes has a leading place among the exhibitors at the National Exposition of 1908. In agriculture, stock-raising, mining, manufactures, the liberal arts, and education, the sections set apart for this state in the various Federal buildings have proved altogether too limited to accommodate the immense exhibits sent from its thriving farms and pastures, its mines and factories, and especially from its schools, of which

there are more than two thousand, ranging from kindergarten to the university and including a great number devoted to technical training of the character best suited to the needs of agricultural and mining communities. The State of Minas Geraes has a population of over four millions—which is more than any one of several South American republics can claim—and this population is scattered in comparatively small farming and mining communities over the whole state, no large cities absorbing the industrial life; the largest city of the state hasn't fifty thousand inhabitants. With no vast wealth and no bitter poverty to create discontent, the people are generally happy, industrious, frugal and independent. They are sturdy patriots and have been among the leaders in every great movement for national liberty that is recorded in the history of Brazil. It was to be expected that they would take an active part in the Exposition, not only because of its historical significance, but also to contribute to the national prestige by showing the advancement of their state in all branches of social and industrial development.

The state pavilion of Minas Geraes is one of the most attractive in architecture, of all the Exposition buildings, and is among the most interesting for the exhibits it contains. It stands next to that of São Paulo and is particularly conspicuous because of its high tower, which may be seen from any part of the Praia. The building is the work of the well-known architect, Raphael Rebecchi, and



CENTRAL AVENUE, SHOWING STATE BUILDING OF MINAS GERAES
IN THE FOREGROUND.

is distinguished for the character of its design, which is quite different from that of any other pavilion on the grounds. It is built in three sections, the central part forming a harmonious base for the tower that rises above it, while the lateral extensions conform to the central design and are each surmounted by small turrets. Two broad stairways lead up to the main entrance, which is supported by Doric pillars. The building has two stories, the first floor being used for the exhibits of the School of Mines and other institutions of the state, and the second floor having reception rooms, conference halls and other accommodations for social entertainment. In the tower are small salas, surrounded by a terrace which overlooks the beautiful city of the Praia and affords a magnificent view of Botafogo Bay and the city of Rio on one side, while on the other it is possible to look far out on the grand horizon of the high seas.

The interior decorations of the Minas Geraes pavilion are distinguished for artistic quality and charm. The state has a number of gifted artists among its favored sons, and one of the most distinguished is the celebrated Chrispim Amaral, whose paintings, sketches, and caricatures are well-known in Europe. The mural paintings which adorn the interior of this pavilion are the work of Chrispim Amaral, and are of the superior merit to be expected. The most admired of the series represent the sources of the state's wealth and greatness in four panels picturing young girls as symbolical of Agriculture, Mineralogy,

Manufactures and the Liberal Arts. These are seen in the salas of the tower.

The main floor of the pavilion has a spacious hall for exhibits, the walls of which were decorated by Senhor Amaral. The style of painting here, as in the salas above, is allegorical, representing in two beautiful panoramas, the National Agriculture and Mineralogy. The walls of the reception room, on the second floor, are also tastefully decorated in designs appropriate to their purpose. The architectural design of this hall is very ornamental, and shows a wealth of floral exuberance: two medallions of delicate design, each representing the head of a woman, symbolize "Roses" and "Marguerites."

On the first floor of the pavilion the mining commission of Minas Geraes exhibits a small crushing machine for treating gold-bearing quartz, also a gold-washing apparatus, and other implements to illustrate the labor employed in extracting this metal; and, on certain days, diamond



MURAL PAINTING "MINERALOGY"
IN THE MINAS GERAES PAVILION.

washers and gold miners are placed at work, in order that visitors may gain an idea of the processes through which the rock and sand passes before the precious metals and shimmering stones are ready for the jeweler's window. Minas Geraes has several expert lapidaries whose work is excellent. The pavilion is thronged with "Cariocas"—as natives of the Brazilian capital are called by their compatriots of other sections—and especially on those days when practical mining is in progress, as it is a sight seldom witnessed outside of the mining districts. Manganese, one of the most important products of Minas Geraes, is attractively exhibited in the section of industries; and the Morro Velho Company, having the largest gold mining establishment in the state, exhibits magnificent specimens and presents there a fac-simile of the mine with its apparatus: a pyramid of gilded blocks shows the quantity of gold taken from the mine since its discovery. A gold-bearing rock weighing fourteen tons is also exhibited by this company in the hall of industries. The mineral display in the state pavilion shows more particularly the work of the School of Mines and the nature of its training, together with specimens of the geological and mineralogical formations in the territory where the mining communities are chiefly located. This excellent institution is one of the best of its kind in the world, and noted scholars have directed its classes ever since it was founded, in the time of the empire. The present directors, Dr. Senna, and his able collaborators, among whom one of

the most distinguished is Dr. Alcides Medrado—the editor of the Brazilian Engineering and Mining Review—have spared no efforts to make the school a noted institution, and its high standard of excellence is largely due to their energy and indefatigable zeal.

In its exhibit, the School of Mines has a rare collection of precious stones, valuable minerals, marbles of the most valuable kind, exquisitely colored granites, besides specimens of coal, mica, asbestos and similar deposits.

The silkworm industry is developing rapidly in the state of Minas Geraes and a very charming picture is presented in the pavilion where silk looms have been set up, with weavers at work.

The mulberry tree flourishes in several districts, though the Rodrigo Silva colony has been one of the first to take advantage of this favorable circumstance and to establish silk culture as an important industry.

The reputation of Minas Geraes as a “dairy state” is sustained in all the sections of the Exposition, but it is

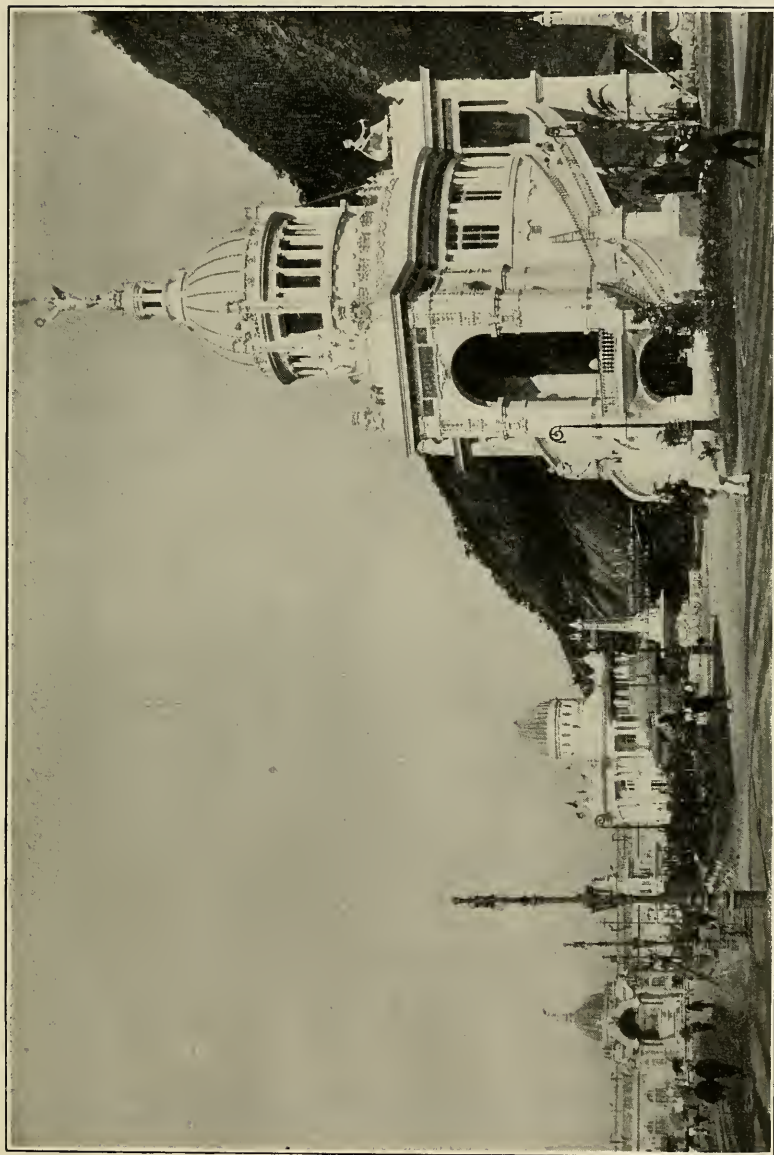


MURAL PAINTING IN THE MINAS
GERAES BUILDING—
“AGRICULTURE.”

in the state pavilion that the most attractive features of this industry are presented by groups of dairymaids who perform their duties with charming simplicity and grace, churning butter, patting it into shape, offering fresh milk to thirsty visitors and showing in other ways the proverbial hospitality of the farm.

The commissioners from the State of Minas Geraes to the Exposition are: Dr. Bernardo Monteiro, Dr. Francisco Cesario Alvin, Dr. Joaquim Candido da Costa Senna and Dr. Joaquim Francisco Paula.

*B*AHIA'S pavilion is unique among the Exposition buildings in its style and ornamentation. One is surprised to learn that the same architect who designed the Minas Geraes pavilion, Rafael Rebecchi, is the author of this very different-looking structure. Its architecture is modelled after the Italian renaissance of the sixteenth century, and it is suggestive of the luxury that prevailed in the art of that time. Circular in form, it is composed of a central division and peristyle, with two lateral groups; two superb staircases—regarded by many as the finishing touch which gives the pavilion its extraordinary distinction—ascend in graceful curves around the sides of



BAHIA'S EXHIBIT BUILDING TO THE RIGHT

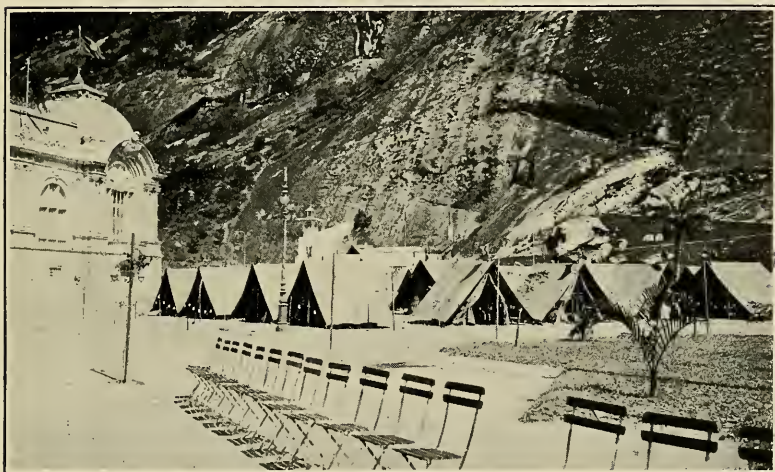
the edifice, to two-thirds of its height, ending in vestibules that give admission to the grand sala.

The splendid location of the Bahia pavilion—in the midst of a garden and on the main avenue of the grounds—permits a fine view of Botafogo Bay and commands the entire Praia Vermelha, looking up to the heights of Babylonia and Urca and affording a distant glimpse of Corcovado and Tijuca. Between the two stairways, at their base, is an arched grotto the walls of which are incrustated with minerals—silver quartz, amethysts and other rich products of subterranean Bahia—while on the floor are blocks of manganese from the city of Nazareth, copper and iron ores from Bomfim, and monazite sand from Porto Seguro and Prado.

On the ground floor of the Bahia pavilion is a circular sala, decorated appropriately and arranged in amphitheatre style for the exhibit of a rich collection of more than two thousand specimens of Bahia woods, of which there are four hundred and fifty varieties, classified. Opening from the circular sala are smaller rooms, in one of which are the electrical installations for the illumination of the building, and in the other a bureau of information, with literature of propaganda for free distribution; a gallery of photographic views of the state, its chief cities, factories, schools, etc., and a small parlor are also on this floor.

The *Andar nobre*, or main floor of the pavilion, has a magnificent vestibule, a grand sala and a semi-circular

gallery. The sala is beautifully decorated, and its ceiling is painted in designs representing the flora and fauna of the state. The walls are adorned with two immense panoramic views of the city of São Salvador da Bahia. In this hall also hangs a picture of the Government Palace of Bahia, and on the opposite wall of the same room is a copy of the monument erected in the Passeio Publico of Bahia to King



THE RED CROSS CAMP.

João VI. of Portugal, in honor of his having opened Brazilian ports to the free commerce of the world. The walls of the semi-circular gallery are adorned with pictures representing historical events. The furniture of the grand sala is luxurious and in good taste, harmonizing with the design of the artist. A magnificent cabinet of jacarandá wood, which stands in the centre of the room contains the flags

of the state capital, one of which was presented to the municipal Camara by King Dom João VI., and a precious collection of diamonds, pearls, and similar treasures of the state. Here is also shown the original signatures of the last governors and presidents of the state and the province. In the gallery are paintings, photographs of distinguished public men, ancient pictures of great value, and collections of archeological and historical importance—copies of the earliest journals published in the state, curious relics and other objects of interest.

The third floor of the Bahia pavilion, reached by the grand staircase that winds around the building to this height, consists of the two vestibules previously mentioned, an outside terrace above the semi-circular gallery of the second floor, and a circular balcony overlooking the grand sala below. On the walls of this balcony hang historic paintings by the Bahian artists José Rodrigues Nunes, Bento Capinam, Macario, and Victor Meirelles.

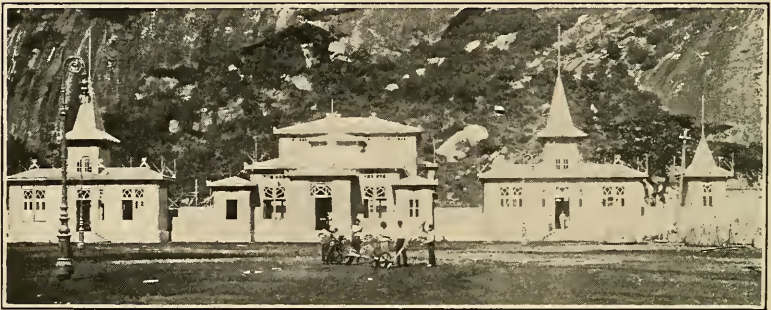
A beautiful statue of "Victory" surmounts the dome of the Bahia pavilion, and the exterior decoration of the projecting sides of the edifice is completed with magnificently carved figures representing "Civilization" and "Fraternity." Above the main portico of the building are the arms of the state, "Labor and Liberty." Two majestic figures, resting on the columns that support the lower curve of the grand stairway, represent "Bahia" and "Paraguassú"—the former typifying the modern queen of bounty and felicity, as expressed in everything Bahian, and the latter

exemplifying the spirit of the untamed princess of Indian lore, the Pocahontas of Brazil—both speaking the language of inspiration as interpreted through the masterly genius of the sculptor Rodolpho Bernadelli, the gifted director of the Brazilian School of Fine Arts, author of these and many other notable works.

In the garden that surrounds the pavilion of Bahia are two beautiful fountains, and a kiosk built of the carnauba palm, which was brought from the valley of the São Francisco River. At night, when the pavilion and gardens are illuminated, the effect is indescribably beautiful. The electricity supplied is abundant and the entire building is flooded with light, the outside of the pavilion being adorned with eight thousand incandescent globes, while the inside is a fairyland of varied color under the arc lights of its dome and the artistically distributed incandescent globes in all the salas. In the garden are three arc lights, the upper terrace is illuminated with many globes, one hundred lights brighten the grotto of minerals, and even the kiosk is brilliant under an arc light of five hundred candle power.

All these evidences of the up-to-date Brazil are very surprising to the foreigner who sees them for the first time, but people who know the country and have watched its progress during the past ten years are surprised at nothing in the way of Brazilian enterprise. The foreign attitude toward everything South American—and this is truer of the United States than of Europe—is similar to

that which prevailed among Europeans little more than a quarter of a century ago with regard to North America, which they looked upon as a wild and lawless territory, chiefly populated by Indians. The Centennial Exposition of 1876 did more than anything else to correct that impression; and the holding of large international Expositions in South America will do the same good in educat-



AMUSEMENT PAVILIONS—SKATING RINK, MUSIC HALL, AND CINEMATOGRAF.

ing their North American brethren to appreciate the true condition of affairs in the great Southern Continent.

The Brazilian National Exposition of 1908, is a step in the right direction, and Bahia played a very important part in its consummation, the promotion of this great national enterprise having been directed by a Bahian, Dr. Miguel Calmon du Pin e Almeida, the clever and energetic Minister of Industry, Transportation and Public Works. The state commissioners representing Bahia at the Exposition are: Dr. José Joaquim Seabra, General Dionysio

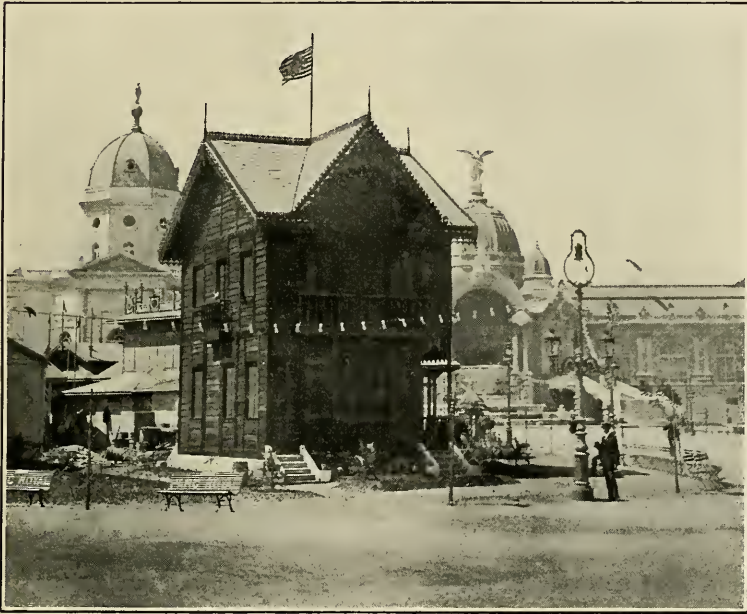
Cerqueira, Dr. Arlindo Fragoso, Dr. Domingos Sergio de Carvalho and Dr. Afranio Peixoto. To their unremitting efforts is largely due the success of the Bahian exhibit, one of the finest seen at the Exposition. Not only in the state pavilion, but in the sections set apart for the state's exhibit in the Federal buildings, the vast riches of Bahia are made apparent by the display shown; particularly has the state established its claim as one of the great chocolate-producing countries of the world; as a rich tobacco-growing state; as the home of the manicoba and mangabeira rubber, the *latex* of which is conserved by a new process invented by a Bahian, Dr. Cerquiera Pinto, and patented under the laws of Brazil.

When the Regent Dom João VI. issued the *Carta Regia* from Bahia a hundred years ago, opening Brazilian ports to foreign commerce, he laid the corner-stone in the great commercial structure built up by this state since that time, and the crowning work of the edifice is being accomplished today by industrial activity, railway building, and the larger outlook that a broad, liberal educational system fosters in any country.

ALTHOUGH the least pretentious of the state buildings at the Exposition, the Santa Catharina pavilion has its own particular attractiveness and is visited with much interest by crowds of people daily. It is built of the native woods of the state of Santa Catharina, and in its artistically arranged salas are displayed hundreds of varieties of the flora indigenous to the state. It was not erected for the purpose of exhibiting all the products of the state; the limited space afforded would hardly serve to display the herba matte which Santa Catharina has to show in the Central Palace, much less to provide room for its other exhibits. The chief commissioner from this state to the Exposition, Lieut. Gustavo Lebon Regis, uses the pavilion as headquarters for the state commission, as a bureau of information regarding the state's exhibits in the various Federal bulidings, and as an office of propaganda. The commission holds its conferences here, and receptions are given to distinguished people who visit the Exposition. The members of the Santa Catharina commission are: Dr. Adolpho Konder, Commendador Jorge de Souza Conceição, Juvencio Watson, Arthur Watson, Dr. Theophilo de Almeida, João Pamphilo de Lima Ferreira, Carlos Reis and Francisco Cardoso Laport.

An especial feature of the construction of the Santa Catharina pavilion is the variety of woods, in different

kinds and of many sizes, that has been employed in the board walls that line the edifice. A piece of the yellow *peroba* is joined to the black *jacarandá* and the red *cangerana* is next to the dark *imbuia*; the white pine is used with the striped cinnamon wood, and all are dovetailed together,

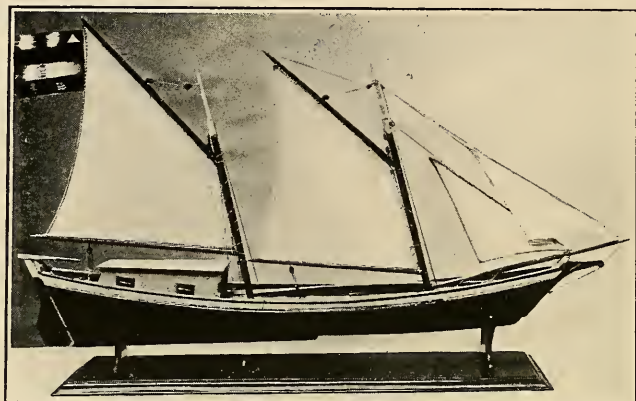


PAVILION OF SANTA CATHARINA, BUILT OF HARD WOODS OF THE STATE.

almost without polishing, absolutely without varnish, to show the pure grain and the natural polish the woods have.

In a charming little tea-room of the Santa Catharina pavilion, herva matte is served to visitors, and packages of the delectable herb are given away. The exportation

of matte from this state is eight million kilos annually —though Parana is the greatest matte state with an annual harvest of more than thirty million kilos. The building



SAILING CRAFT OF THE BRAZILIAN COAST.

of the new railway across the state of Santa Catharina is opening up the interior and providing a market for many rich products formerly too remote from the centres of trade to make their cultivation remunerative. Coritibanos, in the central part of the state, could export more matte than is taken from the forests of Parana, if transportation facilities were sufficient to make the enterprise a paying investment.

In addition to its agricultural products, its preserves and other comestibles, Santa Catharina is famous for its beautiful laces and embroideries, especially those made in the environs of the capital: the handsome lace curtains

which hang in the salas of Monroe Palace and Cattete Palace, in Rio, were made in this state. The dairy products of Blumenau, Brusque, Itajahy and Joinville are features of the state's exhibit; and its ten cotton factories have an excellent representation in the Palace of Industries. The soil and climate are adapted to the cultivation of all products that grow in semi-tropical regions, and the salubrity of the state is an important factor in attracting colonies, who by their industry and frugal habits become desirable citizens and contribute much to the wealth and prosperity of the state.

A *VERY* variety of Brazilian flora is exhibited in the conservatory of rare and wonderful plants from the Botanical Garden of Rio, which occupies an attractive location between the Bahia and Santa Catharina pavilions. Only those who are familiar with tropical vegetation can imagine the riotous glory of such a display as Brazil can make in this realm of natural production. A thousand visitors are admitted daily to the building, which is filled with magnificent specimens of Brazilian flora, including many varieties of palms, gorgeous orchids and parasites of the Amazon and other regions, and the peerless sovereign of Brazilian flora, the *Victoria Regia*,

queen of water lilies. This superb flower, so named by the botanist Lindley in honor of the Queen of England, is



A POND OF VICTORIA REGIA LILIES.

called by the Indians of Matto Grosso, where it grows in greatest abundance, "Uapé Japona." Its leaves measure

in some instances twenty feet in circumference, and the flowers grow half a foot above water measuring four feet around when full blown. When the *Victoria Regia* first opens its petals, they are of a delicate rose tint, which deepens as they spread out in gorgeous blossoms. They



VISTA IN THE PARK, RIO DE JANEIRO.

are very fragrant during the first days' blooming, but last only a short time before withering and falling to pieces.

The wonderful orchids of Brazil are famous everywhere. In the exhibit of the Botanical Garden are exquisite specimens from north and south, as these delicate patricians of the forest grow in every state. Petropolis has some

beautiful *Lælias*, *Sophonites*, *Epidendrums* and other choice varieties, and Santa Catharina and other southern states are rich in those exquisite blossoms. Hundreds of magnificent roses are shown in the conservatory, and all kinds of blossoms found only in Brazilian forests. The exhibit is not only attractive to the eye, but is very instructive and interesting from a scientific standpoint.

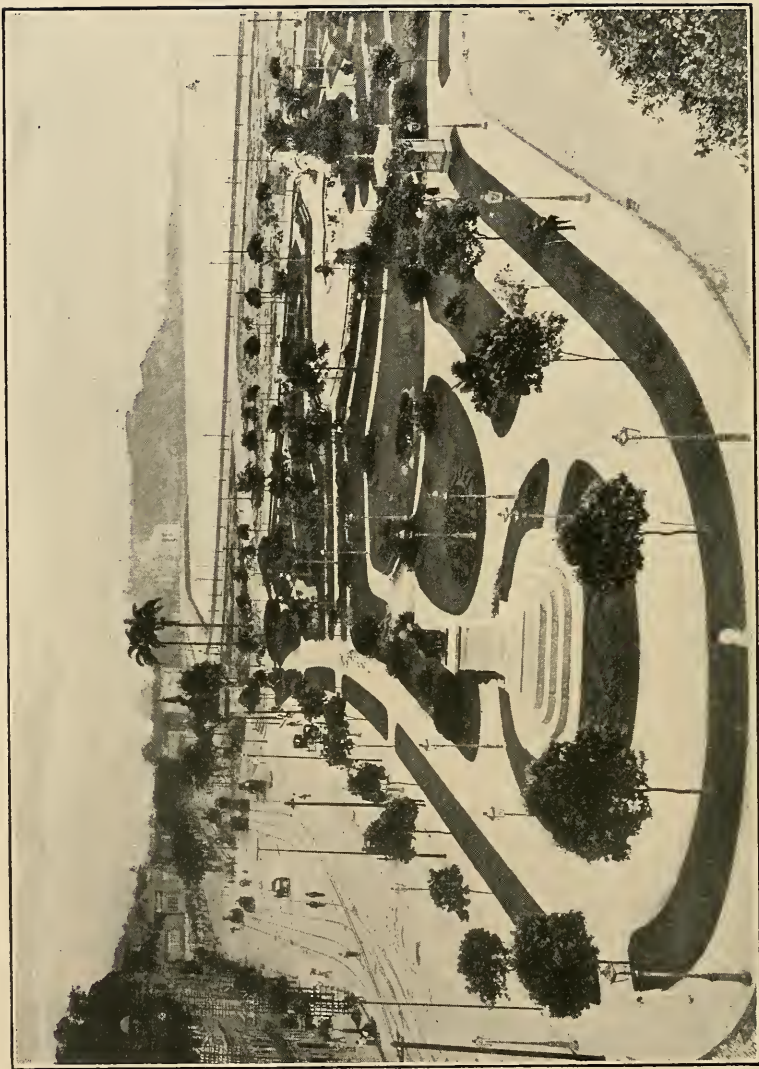
FROM the pavilion of flowers and foliage it is only a few steps to the Postal and Telegraph building, which is designed not only as a feature of the Exposition to show the progress made in this department of the public service, but also as a convenience to visitors on the grounds. Here thousands of letters and postal cards are mailed daily and telegrams are sent to all parts of the world, employés expert in various languages being engaged to serve the public. In addition to the picture postcards illustrative of the Exposition grounds and its chief buildings, many are sent out for advertising purposes by the different exhibitors, who give away these souvenirs duly stamped and ready for mailing. Postoffice boxes, especially made for the Exposition by the Fundição Americana, and weighing three hundred and fifty pounds each, are placed

at the entrance to the building; they have two openings, one on each side, for the reception of mail, and are cast in artistic designs. Many of the states of Brazil have issued large quantities of illustrative postal cards, giving views



POSTAL AND TELEGRAPH OFFICE BUILDING.

of places of interest, industrial establishments, etc., some of them being particularly handsome. The Light and Power Company of Rio have a telephone agency in this building, the Western Telegraph Company has cable connection here, and the wireless telegraph is also installed.



PRAIA DA GLORIA, RIO.

In the main hall are exhibited interesting collections of telegraphic instruments and other objects manufactured in the offices of the national telegraph company, including the first Morse instrument used in Brazil, which is preserved among the treasures of the central telegraph office. The government telegraph lines of Brazil have an extension of twelve thousand miles with twenty-five thousand miles of wire. A submarine cable connects all the coast cities from Pará to Montevideo and another line unites Brazil with Europe *via* the Cape Verde Islands and Lisbon.



PRAÇA DA GLÓRIA, RIO.

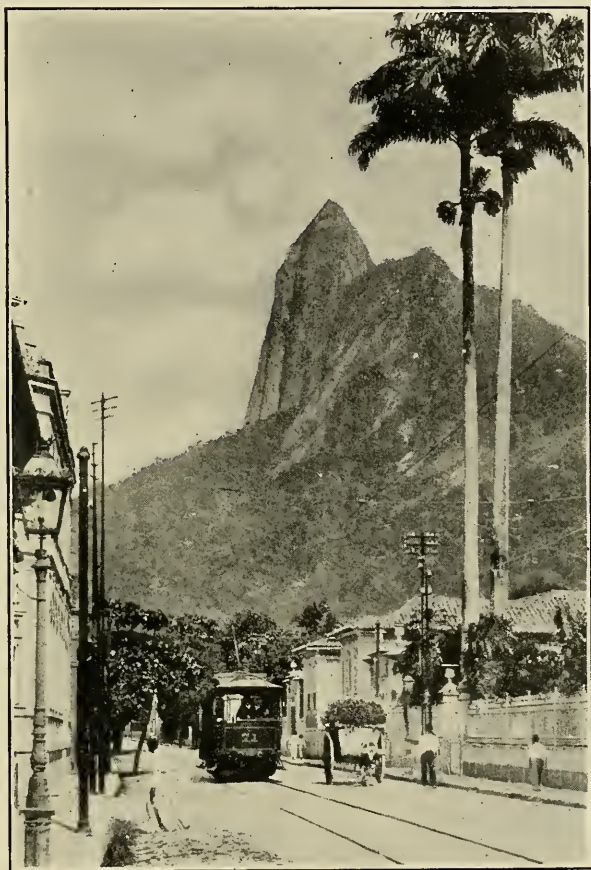
*I*N the interest of the public safety, the authorities of the Federal District have erected a small pavilion adjoining their handsome exhibition palace for the purpose of providing assistance in case of sudden illness or accident to anyone of the immense throng that visits the grounds daily. The Red Cross Society has its headquarters here and an efficient staff of nurses attends to the emergency cases brought under its care. The Society has a splendid exhibit of ambulances, including automobiles fitted up with the latest appliances for their purpose,



PAVILION OF THE FIRE BRIGADE.

hospital chairs, and the many kinds of apparatus used in the work of public assistance.

For public attendance and protection, the police service is represented at the Exposition by twenty civil guards,



SCENE EN ROUTE TO CORCOVADO.

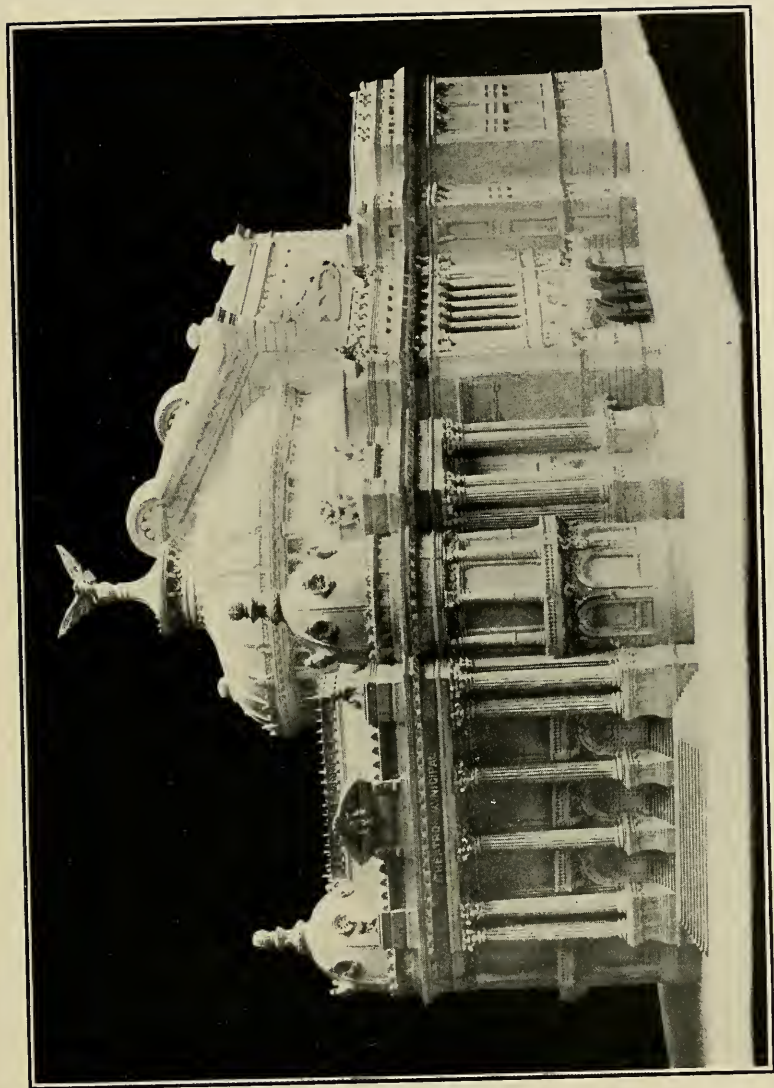
who speak several languages and are qualified to meet the needs of visitors by giving information to strangers regarding the location of various exhibits, the itinerary

of street cars, etc., such as is always demanded by sight-seers. The headquarters of the police delegation is located in an artistic little chalet built on the slope of the Morro Babylonia, and is in charge of Dr. Braz of Nova Friburgo, an accomplished linguist.



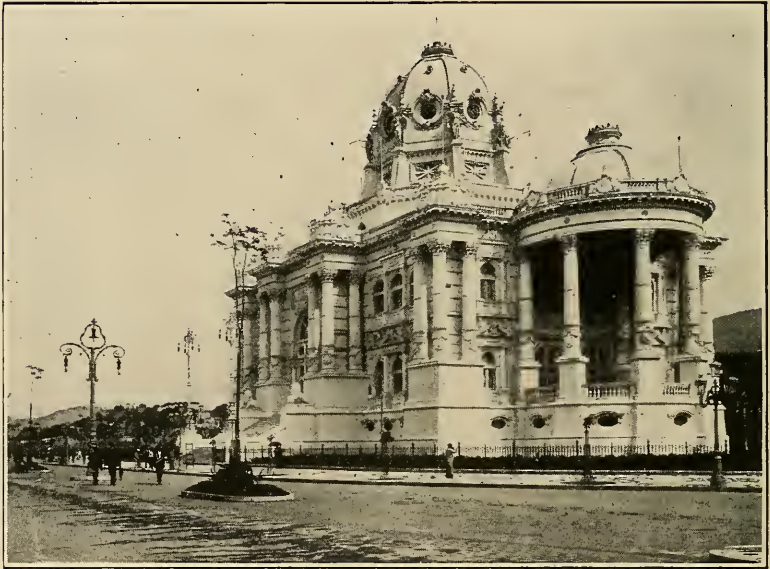
PICTURESQUE PATHWAY IN THE PASSEIO PUBLICO, RIO DE JANEIRO.

Rio take especial pride in its efficient fire brigade, and has erected a beautiful pavilion on the Exposition grounds in which are exhibited the modern appliances used in extinguishing fires, as well as interesting souvenirs of the many heroic deeds performed by the firemen in their perilous labors. Specimens of the work done by the Fire Brigade in its manufacturing and repair shops are also



MUNICIPAL THEATRE, RIO.

shown, the firemen, six hundred in number, having charge of this department of the service, as well as the immediate task of fighting fire when it threatens destruction to the city's edifices. The Prefect, General Souza Aguiar was for six years chief of the Fire Department, and he still takes an active interest in its success. The Fire Depart-



MONROE PALACE, RIO.

ment occupies a central station and six sub-stations, one of which is situated on the shore of the bay and has two large steamboats fitted up for the work of extinguishing fires on board of any ships in the harbor. The service is perfectly managed, so that within twenty seconds after an alarm is given the engines, wagons, etc., are out of the fire hall.

THE charm of variety is one of the most pleasing features of the architecture seen on the Exposition grounds. Not only in the magnificent palaces erected by the Federal government and by leading states is this observed, but in the numerous smaller pavilions, chalets, and kiosks which give a note of what the Brazilians call *alegria* to the whole. The artistic pavilion in which are exhibited coffee and cacao



BANGU EXHIBIT BUILDING.

is one of the most attractive of these smaller edifices, and is much frequented by all who enjoy the beverages made



THE STOCK EXCHANGE, RIO DE JANEIRO.

from these products, which are served daily, with the daintiest hospitality.

Among these smaller buildings are several erected by private enterprise, and some of them notable for artistic

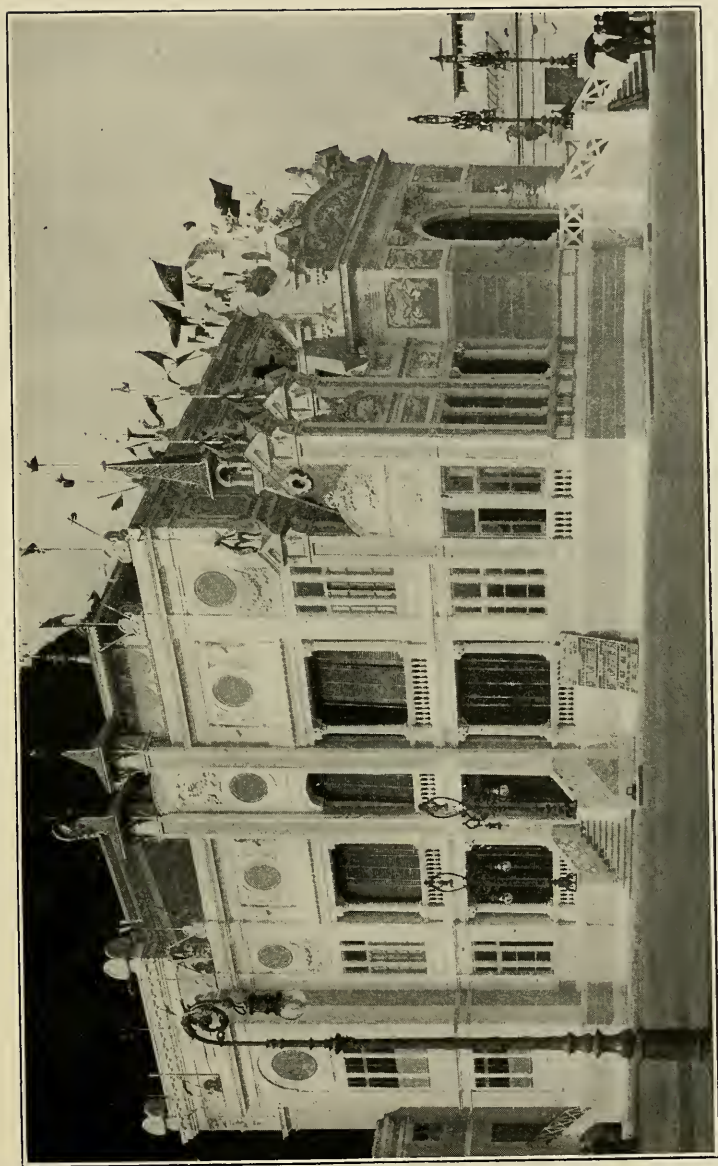


MONUMENT OF THE DUKE DE CAXIAS.

beauty. The Fabrica do Bangú exhibits its exquisitely woven cloth in one of the handsomest buildings on the grounds, which attracts immediate attention. The building is suggestive of Moorish architecture and carries out the

oriental idea in its minarets. The interior contains an exhibit of the work done by this important industrial establishment, one of the largest in Brazil. Another attractive building is the pretty little chalet of iron erected by the Fundação Indígena, and containing an exhibit of a new apparatus for drawing off the water from marshes, canals, etc. It is worked by an electric motor and can take up thirty-five litres of liquid per second, whatever sticks, sand, stones, or other matter may be mixed with it.

LIGHTED by thousands of electric jets, by great arc lamps, and by the accumulated brilliancy of elaborate ornamental designs in electric illumination, the appearance of the Exposition grounds at night is particularly attractive along the *paseo* known as "amusement row," where the theatres, music halls, cinematographs, the skating rink, the *montanha Russa*, etc., are located. The principal theatre stands apart from these minor amusement pavilions occupying a conspicuous place among the most important buildings. It is of pleasing architecture, the arrangement of the interior being particularly attractive and original. The pictorial decorations are the work of Raul Pederneiras, who has given them a touch purely Brazilian. A



THE PRINCIPAL THEATRE ON THE EXPOSITION GROUNDS.

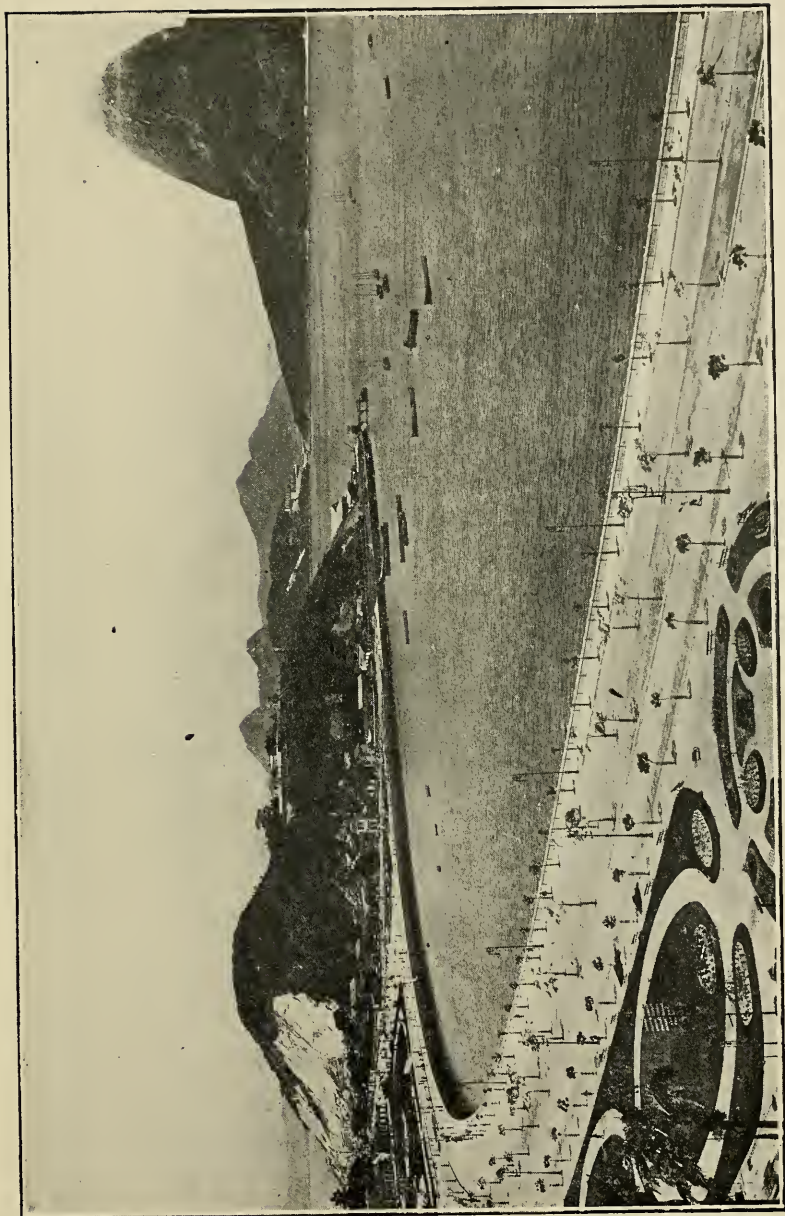
bar of music forms the frieze, the notes being marked in female figures; and the walls of the gallery are decorated in masques, comic silhouettes and other fanciful designs. The idea carried out in the decoration is a recognition of



STATUE OF JOSÉ DE ALENCAR, THE GREATEST
BRAZILIAN DRAMATIST.

the popular music of Brazil as expressed in its comic operas and street songs.

The best playwrights and artists of Brazil have been engaged to make the theatrical entertainments a success, and the country has reason to be proud of its dramatic



ROUTE OF THE AUTOMOBILE RACE, 174 BEIRA-MAR.

talent as here presented. Among the pieces written expressly for the Exposition are *Vida e Morte*, in three acts, by Arthur Azevedo, one of Brazil's most brilliant dramatists; *Quebranto*, also in three acts, by Coelho Netto, whose prolific genius is expressed in poetry, romance, and the light drama with wonderful facility; a curtain-raiser, *Sonata ao Luar*, written by José Maria Goulart de Andrade and performed—as was also *Quebranto*—by the distinguished artists, Ferreira de Souza and Lucilia Peres; and other charming dramatic studies. The programme of the theatre is under the direction of Senhor Azevedo, who has had much experience in this line. A number of one-act sketches, farces and other clever dramatic pieces have also been written for the Exposition by well-known authors. Dr. Machado de Assis, one of the founders of the Brazilian Academy of Letters, contributes a delightful sketch in *Don't Consult a Doctor!*

The theatre was opened with a grand orchestral concert organized by Alberto Nepomuceno, director of the National Institute of Music whose operas place him in the same rank with Carlos Gomes as a great composer: the orchestra was directed by Senhor Nepomuceno and Francisco Braga, the latter also a celebrated composer, the author of *Jupyra* which was performed with great success recently at the Imperial Theatre of Munich. In the variety theatre and other amusement halls, clever artists entertain the public, and the cinematographs present varied and attractive programmes daily. One of these

cinematographs has a free exhibition for the public, consisting of views of various industries, serving as propaganda for the different states. Panoramic views are shown of Bello Horizonte and Juiz de F6ra in the state of Minas



STATUE OF JOSÉ BONIFACIO DE ANDRADA, THE FATHER
OF BRAZILIAN INDEPENDENCE.

Geraes, and of São Paulo, Porto Alegre (state of Rio Grande do Sul) and other towns.

The musical programme of the Exposition is one of its most delightful features. In the Egyptian Pavilion,

band concerts are given daily, accommodation being provided for two hundred and fifty musicians. A military



AVENIDA OF PALMS ON THE CANAL DO MANGUE.

band plays at the entrance to the grounds to announce the hour of opening the Exposition daily. Not only are the military bands of Rio, under the direction of Lieut. Rogerio da Rocha, engaged for the musical programme of the Exposition, but those of São Paulo, Minas Geraes, Pernambuco, Rio Grande do Sul, and other states take part; the Minas Geraes band, under the direction of Captain José Nicodemos da Silva, sustains with credit the traditional musical claims of that state. Other bands are engaged to play on special occasions, including those of the Fire Brigade, the Professional Institute, and the Police corps. A band of Bororós Indians from Matto Grosso, civilized and instructed by Father Antonio Malan,

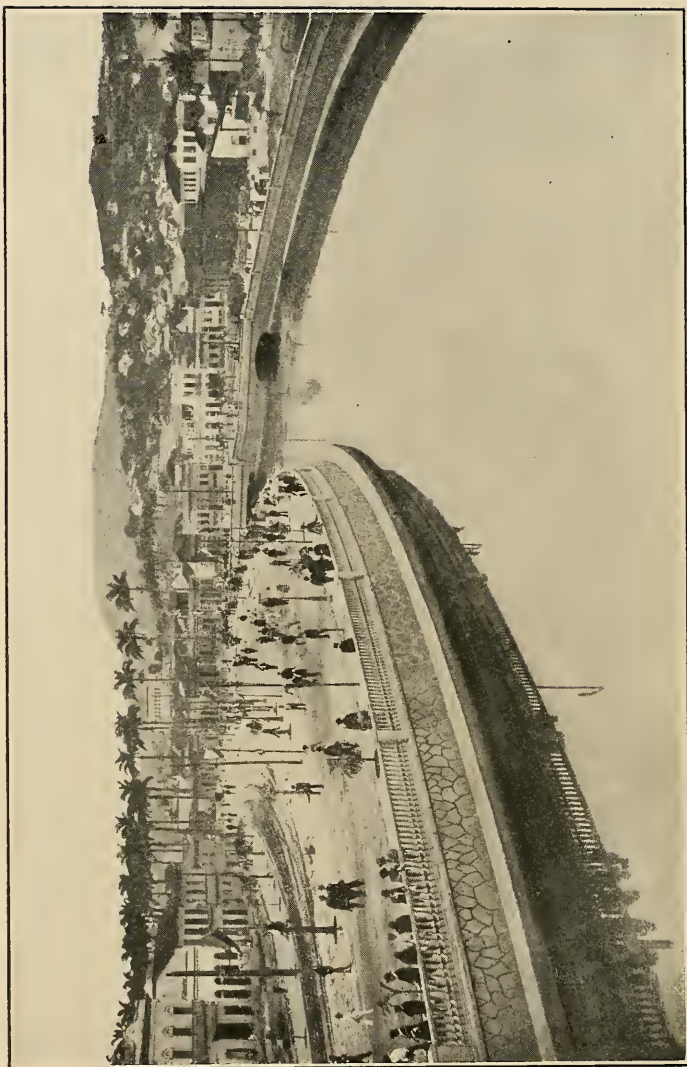
of the Salesian brotherhood, forms one of the best musical orchestras of the Exposition.

Among the special amusements arranged by the committee in charge of this branch of the Exposition, the greatest successes have been the Battle of Flowers and the automobile parades. Cavalcades also, showing the different styles of horsemanship and different equestrian costumes, including the *Gaúcho* dress of Rio Grande do Sul, have formed a striking feature of the out-door displays. Twice a week children's *festas* are held, when the little folk have a grand parade in tiny equipages drawn by Shetland ponies, trained goats, etc., and no entertainments are better attended by adults as well as children than are these parades. Regattas form another pleasing feature of the entertainments.



AVENIDA MANGUE.

The Brazilians, like all South Americans, have fireworks in the daytime as well as at night. This feature of the



CANAL DO MANGUE.

Exposition is under the management of a foreign company, though the pyrotechnics were manufactured in Rio with products of the native market. The designs for the night exhibitions are of the beautiful and varied description.



STATUE OF GENERAL OSORIO.

The company comes direct from the Crystal Palace, London, to take charge of this display.

The press committee of the Exposition publishes an illustrated daily paper, called *Correio da Exposição*,

edited by Olavo Bilac, and the *Revista da Epoca* has a weekly Exposition number. In their columns appear notices of the most important events of the day, descriptions of the most attractive features of the Exposition, social news, and similar details of interest to visitors. The *Sala da Imprensa* (Press headquarters) is installed in one of the dependencies of the Federal District pavilion, this courtesy being extended through the thoughtfulness of the Prefect, General Aguiar, and his distinguished assistant, Olavo Bilac. In the Industrial Palace, a sala has been prepared, through the courtesy of Dr. Sampaio Corrêa, for the accommodation of the reporters of the press.

The Historical and Geographical Institute has presented to the Exposition, for the purposes of a press exhibit, a complete collection of specimens of the journals and reviews published in Peru from 1808 to 1908. Through its initiative also are distributed copies of a memorial written by Dr. Alfredo de Carvalho on the genesis and development of the press of Brazil: and a series of conferences are being given on the functions of the press in the different branches of its activity. The conferences are held in the Central Palace of the Exposition and are given by leading authors and journalists.

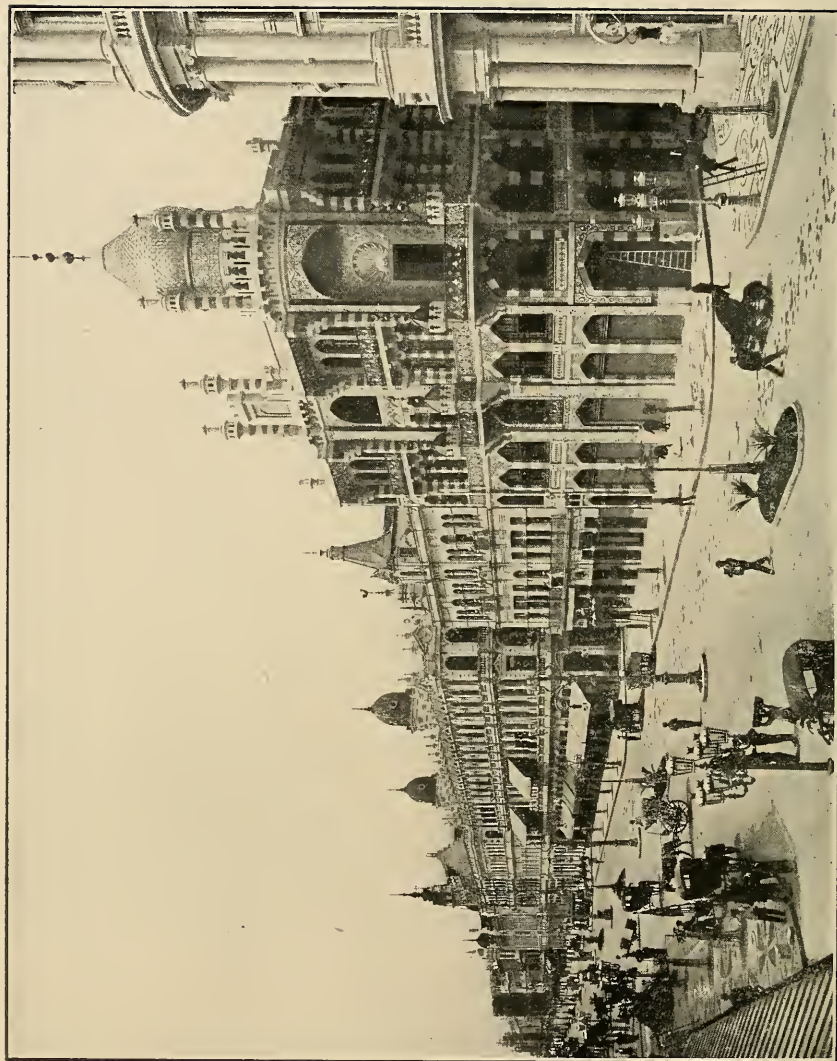
THE importance of the Exposition of 1908 in stimulating national progress and attracting foreign trade to Brazil can hardly be estimated.

The exhibits shown in the various Federal and State buildings are a revelation to the Brazilians themselves and a thorough surprise to foreigners who



OBELISK OF THE AVENIDA CENTRAL,
RIO DE JANEIRO.

have seen them. It has been said by a noted English journalist that "Brazil made her *début* on the world-



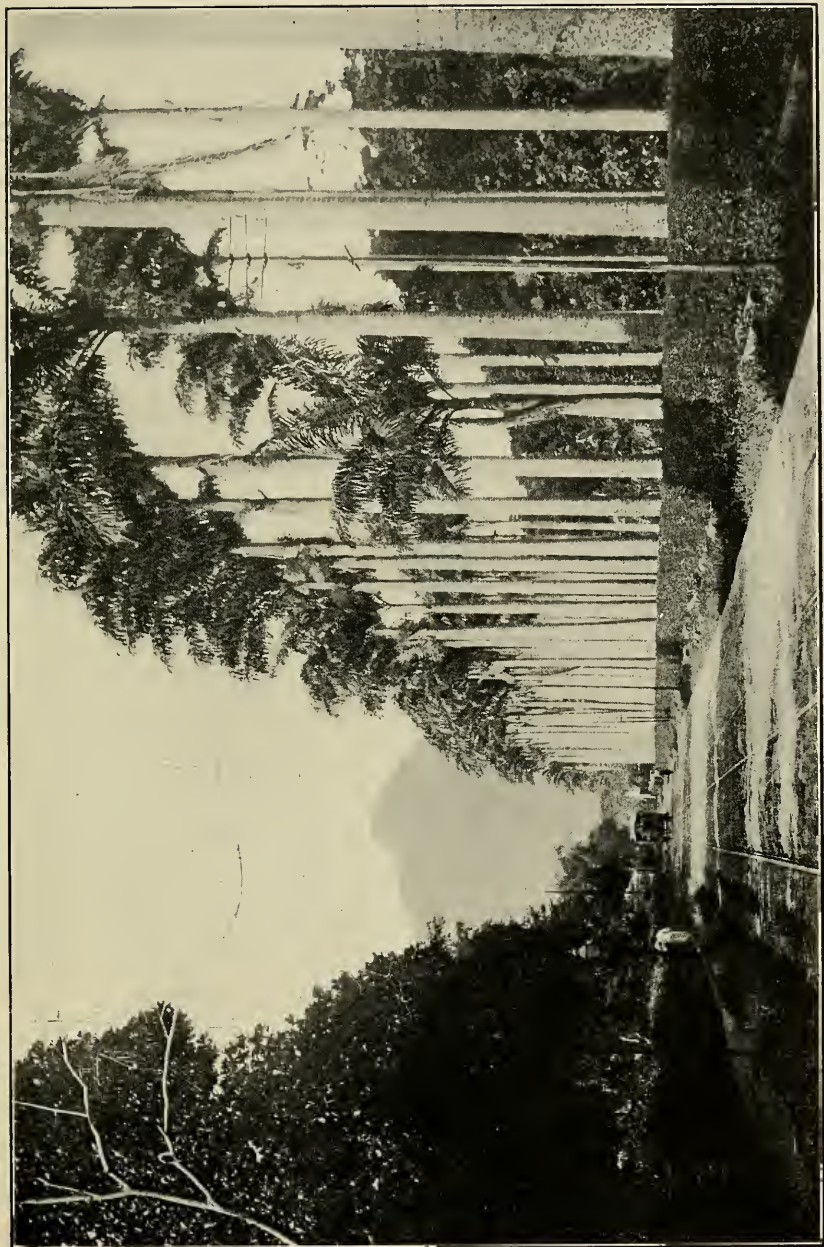
THE NEW AVENIDA CENTRAL, RIO DE JANEIRO.

stage at the Peace Conference of the Hague;" but there it was the appearance of a debutante, full of promise and attraction, clever, undismayed by the frown of the dowagers, and not at all disposed to be a wall-flower—but still, the young stranger of whom it could only be guessed that her kingdom was a great one: it remained for the debutante to receive "at home," in order to show the extent of her dominions, her resources, the charm of her social life. And the more foreigners learn about Brazil by visiting this wonderful land, the greater is their admiration for her attractions, and for the splendid possibilities of her inheritance.

*I*N addition to the National Exposition which is now being held to commemorate the opening of Brazilian ports to free commerce by Dom João VI., the Federal capital of the great republic celebrates also the centennial anniversary of another decree by the same royal benefactor, who, in 1808, founded the Botanical Garden of Rio de Janeiro, planting in its fertile soil the first royal palm tree grown in Brazil, known as the "mother palm," from which are derived the magnificent specimens of this noble species now seen in all the parks and along many avenues of the

capital. The ceremonies held in honor of the Botanical Garden centenary took place in June, the special feature being the inauguration of a monument to King Dom João VI., in the centre of the garden founded by his royal command, and near the *palmeira-mater*. The occasion was one of impressive character, the President of the Republic performing the ceremony of unveiling the marble statue, which was enveloped in a magnificent silk mantle woven in the national colors. President Penna accompanied by Dr. Miguel Calmon, Minister of Industry, and General Mendes de Moraes, the President's chief of staff, was received at the garden entrance by the director, Dr. Barbosa Rodrigues and conducted to the monument, which was guarded by a corps of naval infantry, chosen in commemoration of the fact that the first battalion to guard the newly established "Horta" of Dom João VI. was from the same military rank. Patriotic music was rendered by the marine band and by the band of the Professional Institute: a fashionable throng of visitors filled the avenues of the beautiful garden and gave the charm of a social event to the memorable occasion. After the ceremony of unveiling was performed, Dr. Barbosa Rodrigues delivered an address giving a brief history of the Botanical Garden.

Soon after his arrival in Rio de Janeiro, the Regent Dom João VI. issued a decree, June 13, 1808, in which he commanded the preparation of necessary land for a *Jardim de Acclimação*, for the purpose of introducing East Indian plants into Brazil. The same year the garden



STREET LEADING TO THE BOTANICAL GARDEN.

took the name of the *Real Horto*, and a valuable botanical collection was contributed to it by some Portuguese naval



AVENUE OF PALMS, BOTANICAL GARDEN.

officers who had been shipwrecked and imprisoned on the Isle de France, where they secured many fine specimens, among them the seed of the famous "Royal palm," which

the Regent planted with great ceremony in the centre of the garden. In 1812 experiments were made in tea culture, a Chinese colony being imported by Dom João VI. to teach the cultivation of this product. When the Regent



SCENE IN THE BOTANICAL GARDEN.

became King in 1818, the name of the garden was changed to *Real Jardim Botânico*, and its administration was annexed to that of the National Museum: the decree authorizing these changes also made the institution a

charge on the royal treasury. At the same time affiliated gardens were established in Pernambuco, Bahia, Minas Geraes and São Paulo; and when the Emperor Dom Pedro I. succeeded his father in Brazil, he continued the work so admirably begun, and engaged eminent botanists of Europe to take charge of the institution,



THE BAMBOOS, BOTANICAL GARDEN.

which is one of the most interesting of its kind in any country. The Botanical Garden covers an area of three thousand acres and is beautifully located on the border of a lake and under the shadow of surrounding mountains. Aside from a miscellaneous collection of trees and plants gathered from all sources, the garden contains about

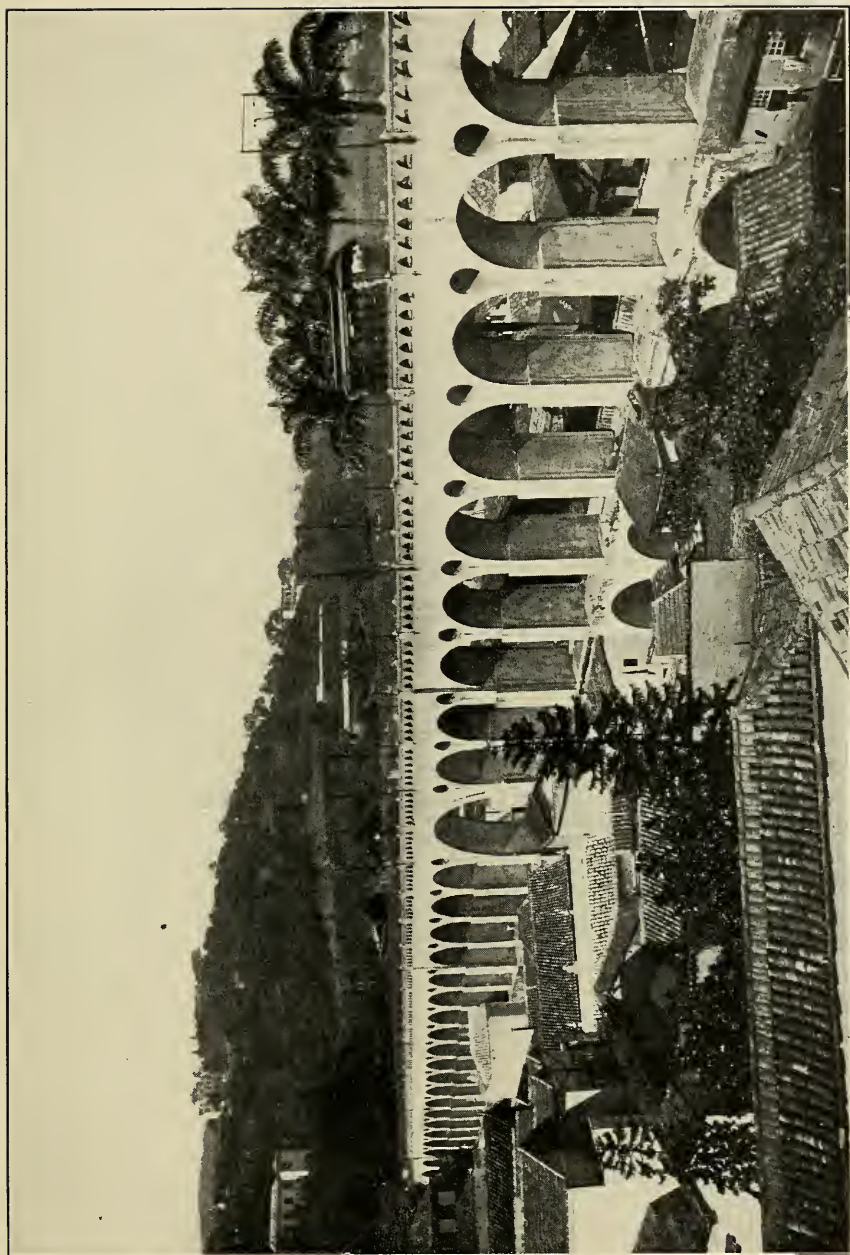
three thousand specimens regularly classified, and catalogued in a handy volume for the information of visitors. The institution has a fine library, a museum, a national herbarium, an aquarium, hothouses and other accessories. The present director, Dr. Barbosa Rodrigues is a botanist of international fame and a writer of botanical subjects whose works are regarded as of standard authority. Dr. Barbosa has discovered and classified one hundred and thirty-four different species of palms and has made important scientific researches in the Amazon country.

A FEW years ago, a common remark among foreigners visiting the Brazilian capital was: "Nature has done everything for Rio," as if to imply that man had no share in the creation of its attractions. But within the past five years such a wonderful change has been wrought through the genius of its sons, that the old remark has given place to exclamations of surprise at the evidences which everywhere show the spirit of enterprise that has transformed the old-time Portuguese city into a great modern metropolis, alive with western energy and New World activity.

The visitor to the Exposition will find in the city and harbor of Rio, a greater variety of natural attractions

than any other port of the world can offer. From the conical pillar of rock that guards the entrance to the bay and is named "Pão de Assucar" (sugar loaf) because of its form, the panorama stretches out in beauty for miles in every direction. To the right the peaks of "Dois Irmãos" (Two Brothers), stand close to the sea, and beyond them towers the weather-beaten "Gavea" so named because it presents a sail-like shape to view, against the blue sky. All around the magnificent bay, which has a circumference of fifty miles, rise majestic mountains, over whose rugged sides nature has thrown a carpet of verdure, brightened with flowers and making a beautiful background for the brilliant birds and butterflies that find their native home in its forests.

The most celebrated of Rio's mountains is "Corcovado," meaning "The Hunchback." This peak rises above the city to a height of about four thousand feet, and is the natural "observation tower" of the metropolis and bay—the best point of vantage from which to obtain a complete view of Rio and its harbor. The summit of Corcovado is reached by two routes: one of these is by way of Santa Theresa and Paineiras, by electric street car, over the old Spanish aqueduct and along the mountain side through scenic beauties unsurpassed anywhere; the other carries one direct from the city up the slope of Corcovado, by a railway of the Riggensbach system, to the pavilion located on the highest summit of the peak.



OLD CARIOCA AQUEDUCT, RIO DE JANEIRO.

As seen from Corcovado, the city of Rio presents a picture never to be forgotten. Lying close along the shore of the bay, its contour is outlined by the winding Avenida Beira-Mar, a beautiful driveway six miles long, with an esplanade of green throughout its entire length, bordered by tropical foliage. This magnificent boulevard begins at the terminus of the Avenida Central—a broad thoroughfare more than a mile long which was four years ago cut across a peninsula in the heart of the city's business section, from the Prainha, where the docks are located, to the Praia da Lapa, the fashionable beach at the beginning of the residence section—and it curves around the shore of the bay, past the Praia do Russell and picturesque Flamengo, to Botafogo and the Praia Vermelha, where in the shelter of the hills, the Exposition grounds are located. Across the bay lies the city of Nictheroy, the capital of the State of Rio, and in the distance a railway climbs the mountain side to the beautiful summer capital of Brazil, Petropolis, one of the most picturesque cities of the world.

The harbor of Rio, is dotted with islands, many of them famous in the history of Brazil. Had the Huguenots held the island of Villegaignon a little longer, or with more united spirit, the city of Rio might have been the cradle of Protestantism in Latin America as New England was the first Puritan stronghold in Anglo-Saxon America. Rio was founded by Mem de Sá in celebration of the driving out of the Huguenots, in 1567. The island of Paquetá

is famous as the home of José Bonifacio de Andrade, "the father of Brazilian Independence;" the Island of Bom Jesus was the favorite residence of King Dom João VI., and is celebrated as the scene of the most brilliant



STATUE OF DOM PEDRO I., FIRST EMPEROR OF BRAZIL.

festivities of his reign, notably those attending the birth of Queen Maria II. of Portugal, his granddaughter. Governor's Island, fifty miles in circumference, was King João VI.'s favorite hunting park, and Ilha de Cobras is famous in history for its prison, in which were incarcerated the

leaders of the first republican conspiracy in Brazil, among them the martyr "Tiradentes."

Rio is written all over with records of the past, and although many historic scenes were enacted in the buildings and alleys recently obliterated to give place to the new Avenida Central, yet there are still landmarks enough in the old city to furnish a consecutive story of the life of the capital as the metropolis of a province, a kingdom, an empire and a republic. The famous Carioca aqueduct remains, a splendid structure built a hundred and fifty years ago, which now serves as a highway of traffic between the city and the suburb of Santa Theresa; the old São Sebastião Church, built in 1567 in honor of the patron saint of the city, still stands, and is the most ancient church edifice in Brazil; the Church of Sacramento, for the building of which funds were secured by King João's chief cook who offered epicurean delicacies in return for donations, is a survival of a century ago. The magnificent church of the Candelaria, erected in 1600, rebuilt in 1775, and completely restored at the close of the nineteenth century, is an architectural monument of great beauty and the wood-carving of its massive doors is particularly notable in design and workmanship. In such street names as "Ypiranga" and "Sete de Setembro" are perpetuated the events connected with the establishment of the empire; and the principal public squares are adorned with monuments to the heroes of all the nation's contests.

It was in Rio that King João VI. established his court in 1808, elevating the province of Brazil to a kingdom and

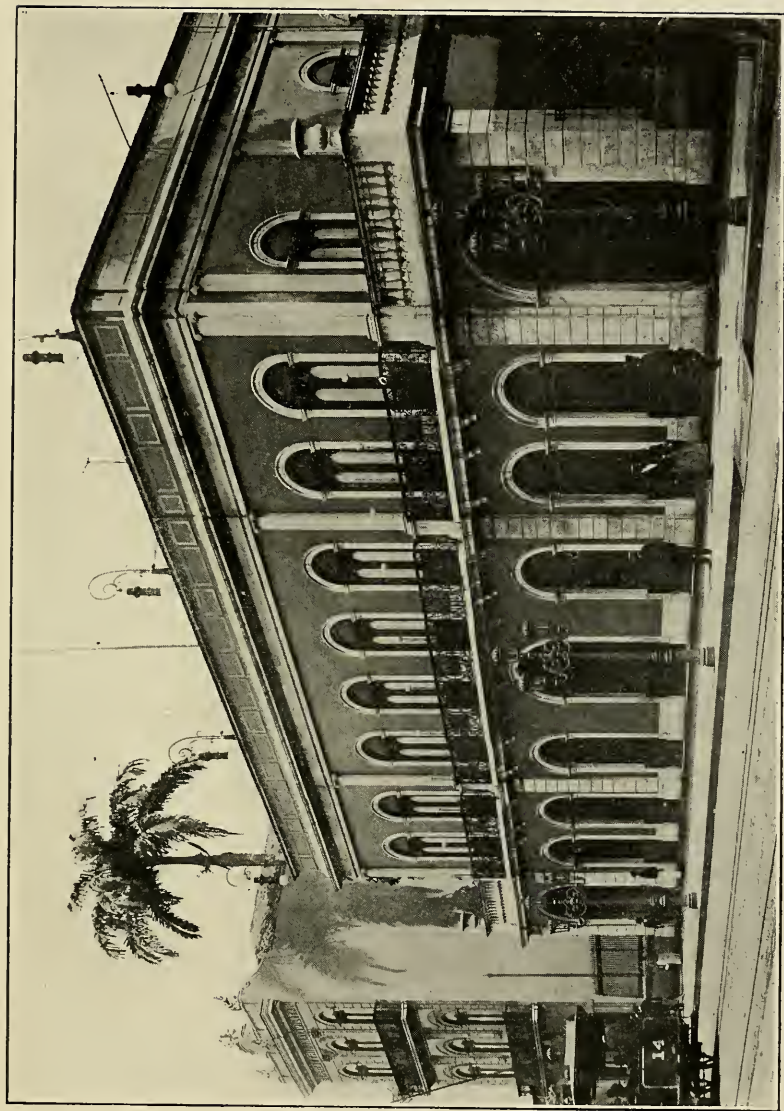


CHURCH OF THE CANDELARIA,
RIO DE JANEIRO.

introducing many reforms not only in commercial and industrial affairs, but in the social life of the new country. When he retired to Portugal in 1821 and left his son Dom Pedro

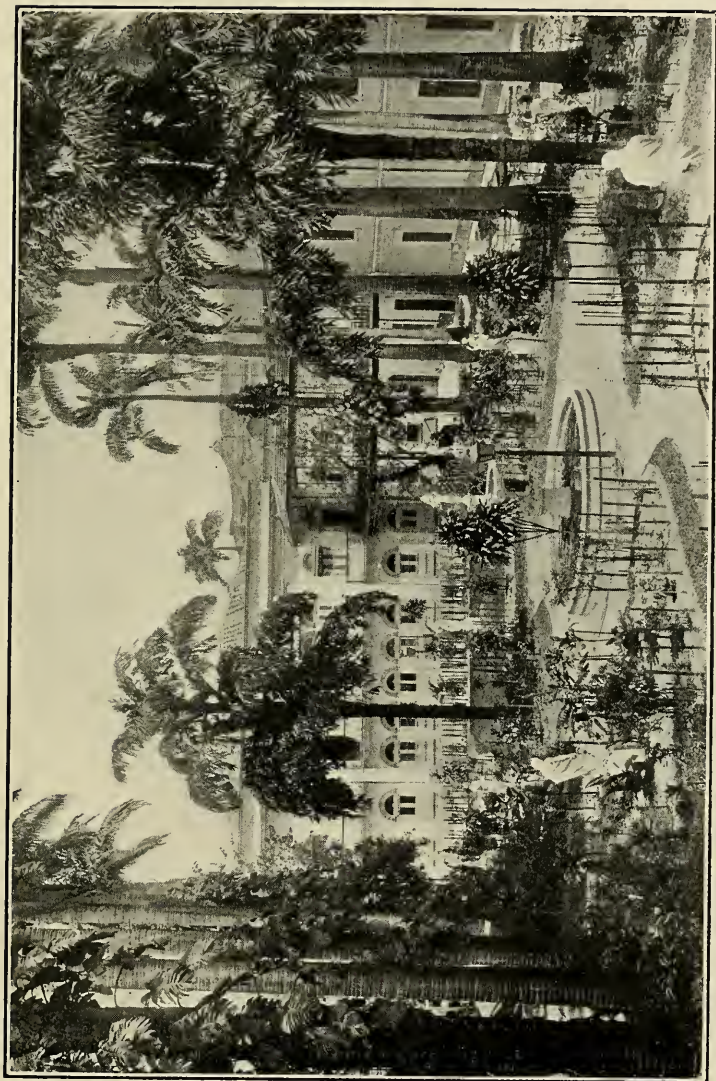
in Brazil as Regent, he said to the young prince "Pedro, if the independence of Brazil should come, put the crown on thine own head before some adventurer lays hold of it;" and the Regent reminded his father of this advice a few years later, when, as the Emperor Dom Pedro I., he was engaged in war against the mother country to maintain the independence of the new empire. The abdication of the first Emperor in favor of his five-year-old son, afterward the world-beloved Dom Pedro II., in 1831, the long reign of the latter and his forced abdication on the overthrow of the empire and the establishment of the republic in 1889, are well-known events of history; the chief theatre of the dramatic scenes attending all these various changes, was the city of Rio, which has withstood siege, bombardment, revolution and change of every character, and is today the most charming of national capitals—rich in beautiful scenery healthful in climate, and well-favored in social advantages.

As the national capital and the chief metropolis of Brazil, Rio is the centre of political and social influence. It is the seat of government, where the laws are made which dominate the population of twenty millions that is scattered throughout the twenty-two states of the republic, occupying a territory greater than that of the United States, without Alaska. The form of government is the same as that of the United States, which served as a model when the republican fathers of Brazil framed their constitution after having overthrown the



ITAMARATY PALACE—THE FOREIGN OFFICE OF BRAZIL.

empire. The present president, Dr. Affonso Augusto Moreira Penna, was elected in 1906, his inauguration taking place on the 15th of November, the anniversary of the republic. He is a native of the state of Minas Geraes and has had long experience in statesmanship, having been Minister of War, Minister of Agriculture, and Minister of Justice under the empire, and president of the state of Minas Geraes under the present form of government. He is a noble example of the patriot sought for office, as after each experience in public life he has modestly retired to his *fazenda* in Santa Barbara, and only the urgent call of his compatriots has induced him to abandon the charm of country life for the duties of the statesman. The president's cabinet is composed of distinguished leaders of government, noted for their ability in the administration of national affairs. The Foreign Minister, Baron de Rio-Branco, is one of the most illustrious figures in modern diplomacy. This is his second term as Minister of Foreign Affairs, which office he held during the previous administration, in the cabinet of President Rodrigues Alves. It is an interesting coincidence that the only Foreign Ministers who have held office for two successive terms in the history of Brazil have been the Baron de Rio-Branco and his father the Viscount de Rio-Branco, who was minister under the empire and the central figure in its politics for many years. The Foreign Office is one of the most important public buildings of the capital, as it is here the formal reception of foreign diplomats and distinguished



GARDEN OF ITAMARATY PALACE.

visitors takes place, and many brilliant social functions are celebrated in its salons. Itamaraty Palace, as the Foreign Office is called, is handsomely fitted up for the entertainment of guests. A spacious ballroom is richly furnished in green and gold; the "yellow salon," which is the principal reception room, has its walls covered with yellow satin and hung with costly draperies of the same color, rare paintings adorning the walls and statues of noted statesmen lending additional harmony to its attractiveness; and there is also a beautiful rose salon, a spacious library, and a garden redolent of the perfumes of perpetual springtime in Nature's flower-bedecked tropics. The Minister of Finance, Dr. David Campista, is, like the Baron de Rio-Branco, a leader among men; his initiative found early expression, and when little more than twenty-one years of age he organized a republican party of which he was elected chief, being afterward sent to the republican congress as deputy from his state, Minas Geraes. As a financier, he is famous through his labors in behalf of the fixing of Brazilian exchange and for his masterly defence of the valorization scheme for the protection of the chief industry of Brazil, coffee culture. The *Caixa de Amortização*, or National Treasury, is the headquarters of the various offices dependent on the Department of Finance, and, as its name implies, it is here the sinking fund is held for the redemption of the government's notes; here, also, the conversion of the paper money is made. The constant withdrawal of paper money from circulation is one cause

of the steady rise in exchange, which has been brought up from 6*d.* in 1898 to 15*d.* in 1908. The Minister of Justice, Dr. Tavares de Lyra, is a native of the state of Rio Grande do Norte, and the Minister of Industry, Public Works, and Transportation comes from Bahia. The presidential cabinet is composed of six ministers; General Hermes da Fonseca, a distinguished military leader, is



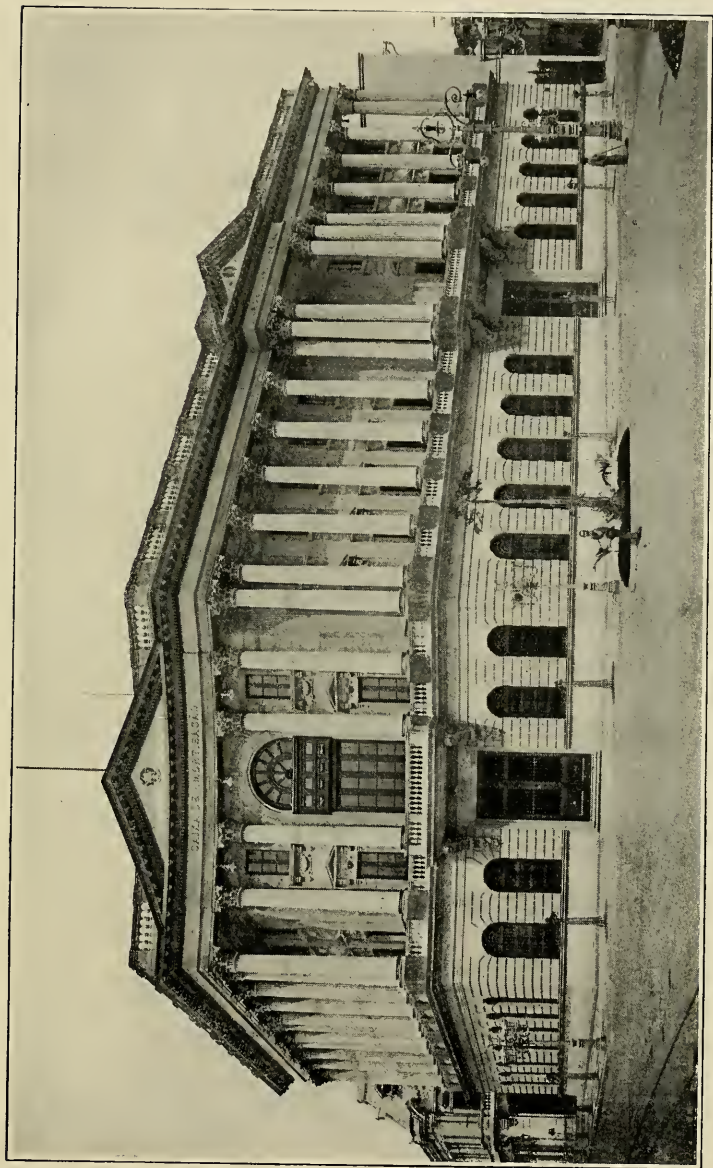
CORRIDOR LEADING TO THE LIBRARY, ITAMARATY PALACE.

Minister of War, and Admiral Alexandrino de Alencar is Minister of Marine. In the various exhibits shown at the Exposition, each of the departments of government was represented, the ministers themselves having taken especial interest in the display.

Rio is now a city of nearly a million inhabitants, and its schools, hospitals, and asylums, as well as its industrial,

commercial and financial institutions, are among the most advanced in the New World. The largest hospital in South America, the Santa Casa da Misericordia of Rio, founded by the Sisters of Mercy in 1545, was established in its present handsome quarters in the time of the empire; the edifice was completed in 1840, having been thirty years in construction. It is a beautiful specimen of classic architecture and has a capacity for the accommodation of one thousand five hundred patients. Within the past five years it has been thoroughly remodelled and its system reorganized in accordance with the best modern methods, and in sanitation, hygiene, and medical treatment it ranks today among the best in the world. The sisterhood has in charge not only the general hospital and its annexes, but also an asylum for foundlings, a convent for orphans, a Pasteur institute, and a funeral directorate.

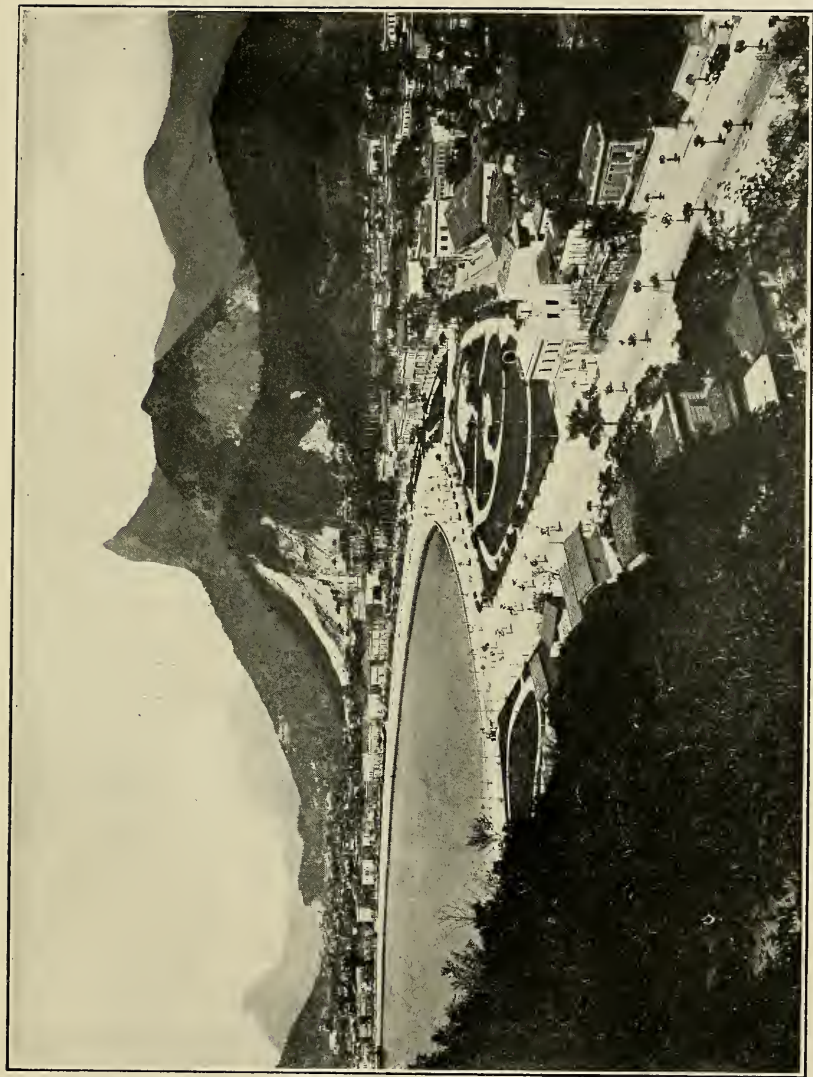
One of the most important features of the charitable institutions of the Brazilian capital is the effort made by their directors and teachers to improve social conditions through education. In these schools, practical training is given from the first day of the child's attendance. Girls are taught not only to read and write, but to sew and to become housekeepers; boys learn to be good mechanics and craftsmen. The public school system of the city owes much to the initiative of these charitable institutions, and the past ten years show great progress in public instruction, especially in the primary schools, where the attendance has more than doubled within that time, the last



THE NATIONAL TREASURY BUILDING, RIO DE JANEIRO.

report giving the average daily attendance of forty thousand pupils. And not only in its schools and charities is the progress of the capital notable, but its industries, commerce, and municipal improvements are well advanced. Electricity is used for lighting, and electric street railways connect the city with its suburbs, all the Rio car lines being run by this system. Not only the public buildings but most of the private residences are lighted with electricity, and, in the evening, the Avenida Central appears not unlike the "Great White Way" of New York, as thousands of electric lights illumine its big buildings. The newspaper publishers of Rio are in line with their colleagues of North America, and are approaching the "sky-scraper" edifice: the *Jornal do Commercio* occupies a large seven-story building with a tower above, while *O Paiz* and other dailies are printed in hardly less magnificent quarters. The apotheosis of the Pan-American sentiment that prevails in Brazil is expressed in the beautiful Monroe Palace, which stands near the junction of the Avenida Central with the Avenida Beira-Mar.

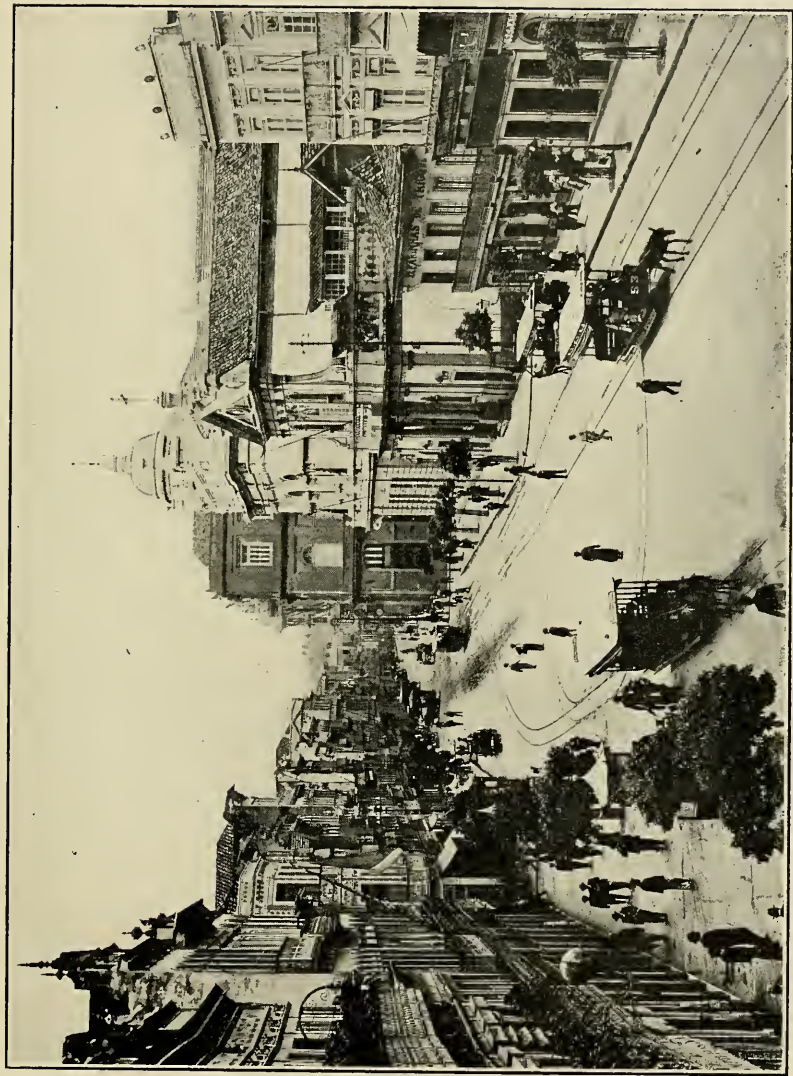
The old fear of yellow fever, always exaggerated, has been practically destroyed as the outside world gains a better knowledge of actual conditions in the Brazilian capital, the sanitary condition of which is now unsurpassed in leading cities of the world. The Department of Public Health, under the direction of Dr. Oswaldo Cruz—who has won the praise of specialists in hygiene and sanitation in both Europe and America for his



BEIRA-MAR, APPROACHING THE EXPOSITION GROUNDS.

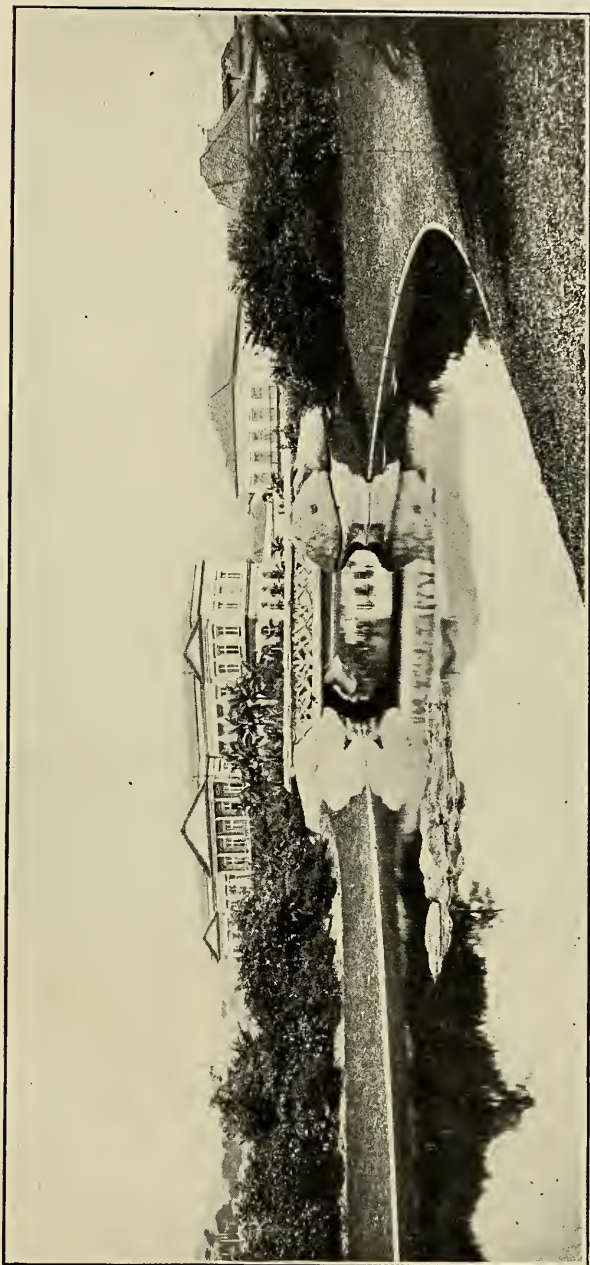
splendid work—has improved the hospitals and other institutions of the city, the most modern systems of disinfection and sanitation being employed. Yellow fever has been eradicated and smallpox greatly reduced by obligatory vaccination. The “white plague” is being combatted with energy and effectiveness, a hospital having been founded for the treatment of tuberculosis. This institution, which is one of the most notable sanitary enterprises of South America, owes its existence largely to the unremitting labors of the Anti-Tuberculosis Leagues of Rio, São Paulo, Bahia, Pernambuco, and other cities. The League of Rio is composed of leading citizens, and its work is facilitated by a subsidy from the Federal government, and another from the municipality, secured through an extra tax on alcoholic drinks and tobacco. Not only do these leagues work for the success of the treatment in the hospital, but their efforts are devoted to the education of the poor in hygienic matters; they work also to secure better sanitation and ventilation of the homes of the poor. The residents of Rio read with horror the accounts of ravages made by diphtheria, grippe and scarlet fever in North American cities, and express themselves as most thankful that they have no such terrible enemies to health:—a great deal depends on the point of view!

While the modern improvements in the city of Rio have contributed to place it among the most progressive capitals, the charm of an ancient heritage gives it a claim



RUA URUGUAYANA, RIO DE JANEIRO.

to the traveller's interest which is particularly attractive. The older section of the city is built according to Portuguese ideas of architecture centuries ago, and is crossed by narrow streets, which do not admit of two vehicles abreast, a painted arrow at the street corner indicating which direction these must take. The old-fashioned tilbury—a two-wheeled vehicle in which the passenger sits beside the driver—is still used a great deal, though no longer so indispensable to the “Fluminense” as formerly, when he was accustomed to hail it on all occasions; the electric street car is now the popular means of travel, and the automobile is seen everywhere. But the tilbury is very convenient for the business man who does not live on the route of the street car, or who does not like the continual halting to take on and discharge passengers at street crossings. He calls a tilbury, and while it carries him at a lively pace to his office, he can enjoy his morning paper or the contents of his mail bag, and at the same time have an undisturbed view of the glories of Rio's scenery, as he is driven, at his own pleasure, along the shores of the bay to his destination. Visitors to the city find great pleasure in driving through the many beautiful parks and plazas, through the long avenues lined with graceful palms, and beside the bay shore. It seems incredible that ten years ago Rio had no beautiful driveways, while today it has broad boulevards extending for miles through picturesque scenes; the transformation of the Canal do Mangue and the construction of the magnificent Beira-Mar are



VIEW OF THE NATIONAL MINT, OVERLOOKING THE PRAÇA DA REPÚBLICA, RIO DE JANEIRO.

works of the greatest importance to the health and happiness of the people of Rio as well as to the attractiveness of their city, and these driveways form a noble approach to the surrounding hills, which are unsurpassed in sylvan beauty and picturesque charm.

Beautiful in surroundings, charming in traditions, of balmy atmosphere and thoroughly healthful climate, Rio is a city worth visiting at all times and for its own sake; as the place of the National Centennial Exposition it presents especial attractions.

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THE BRAZILIAN NATIONAL EXPOSITION OF 1908



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